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THE UTTARĀDHYAYANASŪTRA

EDITED BY

JARL CHARPENTIER

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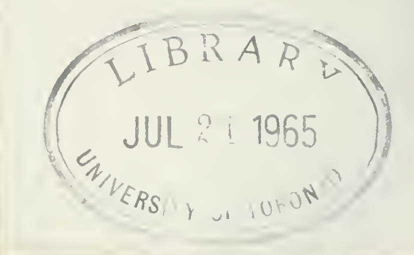
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Vol. 18

THE UTTARĀDHYAYANASŪTRA

BEING

THE FIRST *MŪLASŪTRA* OF THE ŚVETĀMBARA JAINS

EDITED

WITH AN INTRODUCTION, CRITICAL NOTES

AND A COMMENTARY

BY

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IN THE UNIVERSITY OF UPSALA

UPPSALA 1922
APPELBERGS BOKTRYCKERI AKTIEBOLAG

To

Hermann Jacobi, Ph. D.,

Sometime Professor of Sanscrit in the University of Bonn,

and

Frederick William Thomas, M. A., Ph. D.,

Librarian of the India Office Library,

this volume is dedicated as a token
of sincere friendship and gratitude

by

The Editor

Preface.

During my stay in Bonn (summer 1911) Professor *Jacobi* suggested to me, that I should undertake to collect from manuscripts available in Europe and India the various readings to the text of the *Uttarādhyayanasūtra*, in order to prepare a new edition of that text on the basis of the one published by himself at Ahmedabad (in Doshi's Series). The Berlin manuscripts were kindly sent to Bonn for my use that same summer, and I went through all the paper-MSS. and a part of the *Śiṣyahitā* of *Śāntisūri*. Since then, thanks to the great obligingness of Dr. *F. W. Thomas*, I have been able, during two visits paid to London (autumn 1911 and summer 1913) to go through at the India Office Library the entire collection of *Uttarādhyayana*-MSS. belonging to the Deccan College at Poona. The most important manuscripts from India and the manuscript of the *Śiṣyahitā* from Berlin have also during the interval been kindly forwarded to me at the instance of the University Library of Upsala.

The result of my labour with this old and interesting text during these years — a labour that was often for long periods interrupted by various other tasks — is here laid before the public. The critical treatment of a Sanskrit or Prākrit text — especially a Prākrit one — will always be open to very grave difficulties on account of the scarcity of really old and good manuscripts — the younger manuscripts nearly always mechanically repeating the same readings and giving very little of real interest — and also on account of the bad orthography, especially prevalent in Jain manuscripts. I have, however, been extremely lucky in getting hold of some really old and valuable manuscripts, but I am, nevertheless, fully aware that I have not by any means been able to attain what has been my aim in preparing this edition. For this has been — and must be, as far as I understand the matter — to restore as far as possible that text of the *sūtra*, which was used by the commentator *Devendra*. Whereas *Louis H. Gray*, in his Vāsavadattā, Newyork 1913, p. 39, considers it 'perhaps . . . open to objection'

that *F. E. Hall* in his edition had tried to restore the text of the commentator *Śivarāma*, discarding in several passages the united authority of the MSS., I for my part think this method to be the only correct one in such cases. Where we have a commentary that gives in almost every passage a verbal translation of the text into Sanskrit — as that of *Devendra* in fact does — I presume that the only way of procedure is to try to render his Sanskrit into Prākrit again in order to control the reading of the manuscripts. And if, here and there, the reading which has apparently been that of the commentator stands against even the united authority of all the MSS., there is, I consider, not the slightest doubt which authority ought to be followed. The commentary is older than all the existing MSS. of the text; the commentator has gone thoroughly through the text and selected — undoubtedly with much care — the *pāṭha* that seemed to him to be the best one; and, finally, the MSS., however old they may be, are always liable to display incorrect orthography and other mistakes, which may have distorted the original text.

The reasons why I have selected *Devendra*, and not his predecessor *Śāntisūri*, as my highest authority are: 1) *Devendra* gives the commentary only to the *sūtra*, not to the *niryukti*, as *Śāntisūri* does; 2) *Devendra* has followed only one single *pāṭha*, while *Śāntisūri* has preserved a lot of various readings, which make it often really difficult to be clear as to his own reading; 3) *Devendra's* text was easily reconstructed with the help of the excellent old MS. mentioned below, while the old palmleaf-MS. of *Śāntisūri* preserved at Berlin is in numerous passages — sometimes extending over many leaves — quite illegible, the scripttext being wholly blotted out, and besides only one late MS. was to be procured of this work. However, I have diligently collected all the *pāṭhāntara's* from *Śāntisūri*; but as they often embrace not only single words, but whole sentences and verses, they were scarcely siutable to be inserted amongst the critical notes. This is the reason why I have thought it better to put these various readings in the commentary; but every verse of the text to which such a *pāṭhāntara* exists, has been marked by an asterisk (*) at the beginning.

The Introduction contains only a short survey of the Jain canonical scriptures, of the *Uttarādhyayana* itself and its commentaries, and of the manuscripts used for this edition. Nothing more seemed really to be needed there, except an exposition of the language of our text. But such a grammatical survey, which must be based on a revision of *Pischel's* treatment of the Ardha-Māgadhī and an adducing of new material, would take up too much room and could scarcely be undertaken without reference to other Prākrit dialects. The text itself is printed in Devanāgarī, although I should have preferred to give it in transcription; it was origi-

nally intended, however, for the Bibliotheca Indica and had already been to a large extent prepared when this design was altered. The Commentary will contain quotations from such of the native commentaries, especially that of *Devendra*, as seem important for the understanding of the text, and also quotations of verses &c. from the same source; as far as possible Prākrit quotations have been translated, while those in Sanskrit have been left untranslated. It will moreover contain linguistic notes on more difficult words occurring in the text, with the help of materials collected from *Pischel* and other sources; the words thus discussed will be collected in an Index at the end.

These are the general remarks that require to be made upon my work. Let me only add that the editor himself cannot but be aware, to a still higher degree than his readers, of all the mistakes and inconsistencies that he has not been able to avoid on his difficult pathway through the mazes of this old and often obscure text. But let me hope, nevertheless, that my contribution to the knowledge of the old sacred lore of the Jains may at least be of some little aid to the scholars engaged in their study.

Finally, I may perhaps be permitted to express my sincere thanks to the various institutions and persons who in various ways have lent me their aid during the course of my labours, viz.: *the Royal Library at Berlin* and *the Deccan College at Poona*, which with great liberality have put the valuable manuscripts in their possession at my disposal; *the Humanistic Section of the Philosophical Faculty of the University at Upsala*, thanks to whose grant of a subvention I was able, during my stay in London in 1913, to finish my work on the manuscripts and my other preparatory labours; my teacher, Professor *K. F. Johansson*, on whose recommendation I was able to obtain the subvention just spoken of and who has, moreover, very kindly assisted me by reading a proof of my work and by at all times taking a keen interest in my labours; Professor *H. Jacobi*, who first exhorted me to undertake this task and whose unparalleled knowledge of the Jain religion, literature and institutions as well as of the whole domain of Indian life and thought has always been an inexhaustible source from which to draw information on dubious points; Dr. *F. W. Thomas*, whose extreme kindness is certainly well known to all scholars who have had the privilege of studying at the India Office Library, and who has, from the very first time I asked for his assistance in my labours, always tried with the greatest kindness to comply with every wish of mine, and who has, moreover, sacrificed part of his very precious time to helping me in going through the manuscript of my Introduction in order to correct numerous passages in it that were inconsistent with the usage of the English language; *Vijaya Dharma Sūri*

of Benares, the famous Jain high-priest, who has always taken a lively interest in my labours and who lent me a really good copy of the *ṭīkā* of *Devendra*; and, last but not least, Professor *J. A. Lundell*, who kindly undertook to have my work printed in his »Archives» on its proving impossible to get it published in the Bibliotheca Indica.

Upsala, June 1914.

Jarl Charpentier.

Introduction.

I.

The scriptures belonging to the canon of the S'vetāmbara Jains, the Siddhānta, have been exhaustively discussed by Weber Ind. Stud. XVI, 211 ff. and XVII, 1 ff.[1] and in the second volume of his excellent catalogue of the Sanskrit and Prākrit manuscripts in the Royal Library at Berlin. The list for the arrangement of the canonical scriptures adopted by Weber was originally drawn up by Bühler[2]. According to this list the present canon consists of the following 45 separate works:

I. *Aṅga* (11):

1. *Āyāra* (*ācāra*)
2. *Sūyagaḍa* (*sūtrakṛta*)
3. *Thāṇa* (*sthāna*)
4. *Samavāya*
5. *Viyāhapaṇṇatti* (*vyākhyāprajñapti*), mostly called *Bhagavatī*.
6. *Nāyādhammakahāo*[3]
7. *Uvāsagadasāo* (*upāsakadaśāḥ*)
8. *Antagaḍadasāo* (*antakṛddaśāḥ*)
9. *Aṇuttarovavāiyadasāo* (*anuttarāupapātikadaśāḥ*)
10. *Paṇhāvāgaraṇāiṃ* (*praśnavyākaraṇāni*)
11. *Vivāgasuya* (*vipākaśruta*)

II. *Upāṅga* (12):

1. *Ovavāiya* (*āupapātika*)

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[1] These papers have been translated into English by Dr. H. W. Smyth and published in the Ind. Ant. XVII, 279 ff., 339 ff.; XVIII, 181 ff., 369 ff.; XIX, 62 ff.; XX, 18 ff., 170 ff., 365 ff. and XXI, 14 ff., 106 ff., 177 ff., 210 ff., 293 ff., 327 ff., 369 ff.

[2] V. Jacobi Kalpasūtra p. 14 n.

[3] Sanskrit equivalent not quite clear, either *Jñātadharmakathāḥ* or *Jñātṛ°*; cp. Weber Ind. Stud. XVI, 307 f.; Steinthal Specimen p. 4 f.; Hüttemann Jñāta-Erzähl. p. 1 ff.

2. *Rāyapaseṇaijja* (*rājapraśnīya*)[1]
3. *Jīvābhigama*
4. *Paṇṇāpaṇā* (*prajñāpanā*)
5. *Sūriyapaṇṇatti* (*sūryaprajñapti*)
6. *Jambuddīvapaṇṇatti* (*jambudvīpaprajñapti*)
7. *Candapaṇṇatti* (*candraprajñapti*)
8. *Nirayāvalī*
9. *Kappāvadaṃsiāo* (*kalpāvataṃsikāḥ*)
10. *Pupphiāo* (*puṣpikāḥ*)
11. *Pupphacūliāo* (*puṣpacūlikāḥ*)
12. *Vaṇhidasāo* (*vṛṣṇidaśāḥ*)

III. *Prakīrṇa* (10):

1. *Causaraṇa* (*catuḥśaraṇa*)
2. *Āurapaccakkhāṇa* (*āturapratyākhyāna*)
3. *Bhattapariṇṇā* (*bhaktaparijñā*)
4. *Saṃthāra* (*saṃstāra*)
5. *Taṇḍulaveyāliya*[2]
6. *Candāvijjhaya* (Bühler gives *Candāvīja*)
7. *Devindatthava* (*devendrastava*)
8. *Gaṇivijjā* (*gaṇividyā*)
9. *Mahāpaccakkhāṇa* (*mahāpratyākhyāna*)
10. *Vīratthava* (*vīrastava*)

IV. *Chedasūtra* (6):

1. *Nisīha* (*niśītha*[3])
2. *Mahānisīha* (*mahāniśītha*)
3. *Vavahāra* (*vyavahāra*)
4. *Āyāradasāo* (*ācāradaśāḥ*) or *Dasāsuyakkhandha* (*daśāśrutaskhandha*)
5. *Bṛhatkalpa*
6. *Pañcakalpa*

V. *Texts not belonging to any section* (2):

1. *Nandīsutta* (*nandīsūtra*)
2. *Aṇuogadāra* (*anuyogadvāra*)

VI. *Mūlasūtra* (4):

1. *Uttarajjhayaṇa* (*uttarādhyayana*)
2. *Āvassaya* (*āvaśyaka*)
3. *Dasaveyāliya* (*daśavaikālika*)
4. *Piṇḍanijjutti* (*piṇḍaniryukti*)

But even this list, which seems to be the most authoritative one of all, is not without some slight deviations, for Bühler gives 5—7 of the upāṅga's in the order 6, 7, 5, and we also notice slight differences regarding some of the names. But there are

[1] Wrong, but traditional translation, cp. Weber Ind. Stud. XVI, 382 ff.; Leumann Āup. S. p. 1 f.

[2] Sanskrit equivalent uncertain, probably *taṇḍulavaitālika*.

[3] Wrong, but traditional translation instead of *niṣedha*, Weber Ind. Stud. XVI, 452.

also other lists which give a very differente numeration of canonical works, e. g. the list given by Rājendralāla Mitra, Notices of Sanskrit MSS. III, 67, discussed by Weber Ind. Stud. XVI, 226 f. In this we find 50 works instead of 45 and a number of alterations in the names of the separate works. And, worst of all, the canonical writings themselves sometimes give information concerning the contents of the Siddhānta, and from these statements we can draw up a long list of works said to belong to the canon, but not now forming part of it, at least not in the same shape or with the same names as recorded there. According to Weber Ind. Stud. XVII, 86 ff., there are 29 separate works cited in the canon as belonging to it but practically unknown to us. And if we go for information to later, non-canonical scriptures, we shall find this list increased by at least 12 other books also totally unknown to us[1].

This uncertainty as regards even the contents of the Siddhānta may undoubtedly to some degree be explained by the traditional records concerning the history of the canon and its previous stages. For it is well known that these canonical writings belong to the Śvetāmbaras alone, being indeed proclaimed by the Digambaras to be late and worthless works, although they seem to make use of them to a certain extent[2]. Even the Śvetāmbaras themselves tell us, although a common tradition assigns all the canonical scriptures to the first *tīrthakara*, Ṛṣabha, that the oldest portion of the canon, the so-called *pūrva's*, has been irrecoverably lost along with the *dṛṣṭivāda*, the 12[th] aṅga, in which these oldest works were incorporated at the time when they ceased to exist independently of the aṅga-literature. According to another tradition, upon which Professor Jacobi lays stress as probably containing some hint of the truth, the *pūrva's* were taught by Mahāvīra himself, while his disciples, the *gaṇadhara's* or apostles, composed the aṅga's. This tradition rejects the authorship of the mythic saint Ṛṣabha, and is certainly right in ascribing the original tenets of the canon to Mahāvīra himself. But I must confess that I doubt whether the statement concerning the connection between the *gaṇa-*

[1] These lists may perhaps be reduced by some items, as probably some of the works may be only parts or chapters of other books belonging to the canon.

[2] Cp. Bühler Ind. Ant. VII, 28 f.

dhara's and the aṅga's can be of much value, as there are eleven of them both (after the loss of the 12th aṅga). This coincidence suggests that the whole story may have been invented at a later date.

However, this is of no great weight; for we can never hope to identify the author or authors of certain parts of the Siddhānta, except perhaps in some few cases. As a general account of the facts, the statement that the main part of the canon originated with Mahāvīra and his immediate successors may probably be trusted. But this was by no means the Siddhānta in its present shape, which is certainly a rather late creation. And we shall now proceed to give a short review of the oldest canon, of the traditions concerning its history, and how it gradually developed into the collection of sacred scriptures that forms the Siddhānta of the modern Śvetāmbaras.

The oldest books of the canon were the fourteen *pūrva's* or 'former (scriptures)', which have now been totally lost. But there has been preserved in aṅga 4 and in the Nandīsūtra a table of contents, according to which the separate sections of this old canon bore the following names:

1. *Uppāya* (*utpāda*)
2. *Aggeṇiya* or *aggāṇiya*[1]
3. *Vīriyappavāya* (*vīryapravāda*)
4. *Atthinatthippavāya* (*astināstipravāda*)
5. *Nāṇappavāya* (*jñānapravāda*)
6. *Saccappavāya* (*satyapravāda*)
7. *Āyappavāya* (*ātmapravāda*)
8. *Kammappavāya* (*karmapravāda*)
9. *Paccakkhāṇappavāya* (*pratyākhyānapravāda*)
10. *Vijjāṇuppavāya* (*vidyānupravāda*)
11. *Avaṃjha* (*avandhya*)
12. *Pāṇāuṃ* (*prāṇāyuḥ*)
13. *Kiriyāvisāla* (*kriyāviśāla*)
14. *Logavindusāra* (*lokabindusāra*)

From these names not much can be concluded regarding the contents of this literature, and some of them are moreover totally obscure. However, the above-mentioned works also give a sort of calculation concerning the extent of the various *pūrva's*, which is undoubtedly exaggerated almost ad absurdum. But they must certainly have constituted a vast bulk of scriptures, as they had

[1] Equivalent uncertain, perhaps *agrāyaṇīya*.

a great number of sections which were again divided into smaller sections, and works existing in the present Siddhānta are said to have been "extracted" (*uddhṛta*) from one single small section. But even the *pūrva's* seem to have exhibited slight differences as regards their subdivision &c.; it is for instance asserted in an old text such as the Bhagavatī, p. 1202, that the heresiarch Gosāla Maṃkhaliputta, the prophet of the Ājīvikas[1], had taken his doctrine from the eight *mahānimitta's*, a portion of the *pūrva's*[2] of which we hear nothing further. But, as Gosāla was a contemporary of Mahāvīra, this may in fact refer to an older set of these texts and not to that known to the authors of aṅga 4 and of the Nandīsūtra.

These *pūrva's* consequently constituted the oldest part of the canon, as it was handed down amongst the Jain pontiffs and teachers from the death of their spiritual master in 467 B. C.[3] until the time of Candragupta, the founder of the Māurya empire (about 323—299 B. C.). In what shape the *pūrva's* were then handed down, and whether also other parts of the Siddhānta really existed already at this early date, we do not know; for we hear nothing of a real redaction of the canon before the time of Candragupta. At that date the Jain church, still forming only one large community, was governed by two contemporary pontiffs, Sambhūtavijaya of the Māṭhara gotra (✝ 156 after Vīra = 311 B. C.) and the famous Bhadrabāhu of the Prācīna gotra[4] (✝ 170 after Vīra = 297 B. C.)[5]. However, Sambhūtavijaya died shortly after the accession of Candragupta (placed by the Jains in 155/156 after Vīra), and at the same time a horrible famine began to devastate the realm of Magadha, lasting for twelve whole years. One section of the Jain community, including Bhadrabāhu, emigrated to the Karnāṭa country in South India, fearing that the disturbed time would force them to break the ascetic rules. But another group of the monks preferred to stay in Magadha under the lead-

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[1] Cp. JRAS 1913, p. 669 ff.

[2] Cp. Hoernle Uvāsagadasāo App. I, p. 4.

[3] Cp. IA 42, 121 ff.

[4] Concerning this *gotra*, unknown elsewhere, cp. Jacobi Kalpasūtra p. 11.

[5] The Jain statements concerning the following events have been exhaustively dealt with by Jacobi ZDMG 38, 1 ff.

ership of Sthūlabhadra of the Gotama gotra, one of the twelve male disciples of Sambhūtavijaya, and later on the successor of Bhadrabāhu, according to the Śvetāmbaras[1]. During this time the canonical scriptures were lost, and in order to find a remedy for this evil the remaining monks convoked a Council at Pāṭaliputra (about 300 B. C.) which may have discharged pretty much the same functions as are recorded of the first Buddhist Council[2] At it a canon was fixed, including both the *aṅga's* and the *pūrva's*. The knowledge of the latter, however, was totally extinct, for no person except Bhadrabāhu knew the whole of the *pūrva's*, and he had already retired to Nepal in order to undertake the *mahāprāṇavrata*. Sthūlabhadra, who went to visit his predecessor, succeeded in learning the whole of the *pūrva's* while there, but at the same time so offended his teacher that he was forced by him to promise not to teach the last four books to others. Thus Bhadrabāhu was the last real *caturdaśapūrvin*, i. e. knower, of the fourteen *pūrva's* in their entirety, although Sthūlabhadra is claimed by the Śvetāmbaras with a certain amount of justice to be the last[3]. Thus, according to his tradition, a canon was established including the ten first *pūrva's* and the *aṅga's* as well as other scriptures which are recorded to have been composed by Bhadrabāhu, e. g. the Kalpasūtra; and this is undoubtedly the first origin of the Siddhānta. But the monks who had returned from the South were by no means satisfied with these arrangements. Having themselves during the time of famine observed the rigid rules concerning nakedness, special sorts of food, &c., they stigmatised their less strenuous brethren as heretics and rejected their canonical scriptures, declaring the whole of the ancient sacred lore to have been utterly and irrecoverably lost. It has been vigorously asserted

[1] The Digambaras seem to infer that this Sthūlabhadra was murdered during the famine by his own followers — undoubtedly an invention of sectarian hatred.

[2] The existence of this Council has been categorically denied by O. Franke JPTS 1908, p. 1 ff. But although the narrative may be historically uncertain, there is no reason to disbelieve the reports of the method in which the scriptures were collected. Cp. Winternitz Gesch. d. ind. Litt. II: 1, p. 4 ff.

[3] But there seem to be traces even in the Śvetāmbara tradition that Bhadrabāhu was regarded as the last *caturdaśapūrvin* or *śrutakevalin*, according to Jacobi Kalpas. p. 11 f.

by Professor Jacobi that this dissension was in reality the origin of the separation between the Śvetāmbaras and the Digambaras, although the final division did not take place till a later date, in either 79 or 82 A. D. according to varying traditions.

If we now enter upon a somewhat closer examination of these statements, we shall find in them several doubtful points, although I see no reason for disbelieving the main features of the legend. That the whole of the old canon should have become obsolete by reason of the subdivision of the community, and that Bhadrabāhu should have been the only person who knew its main contents, cannot, of course, be considered particularly credible; for a religious community where only the head knows the sacred lore in its entirety is certainly an absurdity. But that may be an exaggeration, such as is by no means uncommon in these sort of legends. More serious objection must be raised to the statement that only ten *pūrva's* were actually incorporated in the canon fixed by the Council of Pāṭaliputra. For we have seen above that not only the fourth aṅga, but also the Nandīsūtra, a scripture of certainly more recent date, actually knew the entire fourteen *pūrva's*; and these were all incorporated in the *dṛṣṭivāda*, the twelfth aṅga, of which we have reports from a still later date. Moreover, the commentaries to the aṅga's and other canonical scriptures contain in some passages quotations from the *pūrva's*. And this shows, no doubt, that they were in existence at a time much later than that of the Council held in 300 B. C. This fact implies a flagrant contradiction of the tradition stated above and cannot be accounted for otherwise than by the supposition that the old scriptures really existed even after the time of Bhadrabāhu and Sthūlabhadra.

According to the tradition the scriptures throughout a long period were handed down orally; no doubt written texts may have existed at an early date, but to what extent that was so is wholly unknown to us. It was not until some five centuries after the beginning of our era, consequently about a thousand years after Mahāvīra, that the standard edition of the Siddhānta, which is supposed to be the present one, appeared. A famous teacher, Devarddhigaṇin, called the *kṣamāśramaṇa*, who saw that the sacred lore was in danger of becoming obsolete — no doubt because of the scarcity of manuscripts — convoked a second great Council at Valabhī. This is said to have taken place in 980 or 993 A. C., and seems to have

been connected in some way with a public recitation of the Jinacaritra, or 'Life of Mahāvīra' before king Dhruvasena of Anandapura (a town not mentioned elsewhere)[1]. Now, as king Dhruvasena I of Valabhī is supposed to have succeeded to the throne in 526 A. D., and 993—526 is = 467 (B. C.), the actual year of Mahāvīra's death, I think we are entitled to assume, that this was the real date of the Council at Valabhī, and that it was in some way protected by Dhruvasena[2]. Devarddhigaṇin, the president of the council, no doubt took down from the members all the scriptures considered as canonical that did not at that time exist in written form, and we need not doubt that the whole external form of the Siddhānta dates from about 526 A. D. In the texts themselves there may perhaps have been introduced afterwards one or another interpolation, but since that time the bulk of the sacred scriptures has certainly not undergone any violent alterations whatsoever.

What the exact method of the redactors was, we do not know, as we cannot tell which parts of the canon are really old and which may have been introduced into it or in some way altered by them. But some conclusions may possibly be drawn from the present shape of the texts themselves. It is well known that the Jain scriptures abound in very extensive and flowery descriptions e. g. of towns, temples, gardens &c., and likewise of prominent persons, the so-called *varṇaka's*[3]. These *varṇaka's* were supposed to be the same in all passages where the same subject was spoken of, at least in the same text. Thus for instance in Kalpas. § 32 the bed of Triśalā, the mother of Mahāvīra, is described, and in § 49 of the same text, where the bed is again spoken of, the description is not repeated, but the word *vaṇṇao* (= *varṇakaḥ*) is simply inserted instead, a direction to the former paragraph being thus given. This is a very simple and easy example; but as these *varṇaka's* are supposed to be the same throughout the whole canon, it may often be extremely difficult to find out the passage to which such a deictic *vaṇṇao* points, for it is not al-

[1] Cp. the Commentaries to the Kalpas. § 148 (SBE. XXII, 270 n.).

[2] For a full discussion of these matters cp. IA 42, 121 ff., especially p. 176 sq.

[3] Such descriptions, although much less elaborate, also exist to a certain extent in the old Buddhist writings.

ways to be found in the same text. These shortenings have certainly been introduced by the redactors, and are, of course, only possible in a written canon where the passage hinted at can be easily looked up. In the same way we find in innumerable passages of the canonical scriptures a sort of fixed enumerations of various connected things or of qualities belonging to certain subjects, e. g. Kalpas. § 5: *Devānandā māhaṇī . . . haṭṭhatuṭṭhacitta-m-āṇandiyā pīimaṇā paramasomaṇasiyā harisavasavisappamāṇahiyayā* = *Devānandā brāhmaṇī . . . hṛṣṭatuṣṭacittānanditā prītimanāḥ paramasāumanasyitā harṣavaśavisarpamāṇahṛdayā*. In the following paragraphs this enumeration is always indicated merely by the words *haṭṭhatuṭṭha jāva* (= *yāvad*) °*hiyayā*, and in the same way throughout the canon. Moreover these shortenings were, of course, only possible when the canon was set down in writing, and are due certainly to the redactors. Likewise, we may undoubtedly assign to them such things as verses at the beginnings or ends of chapters or books indicating their contents, and above all the counting of the *grantha's* (complex of 32 syllables, also called *śloka*) in the texts and the summing up of them, either by hundreds or by thousands, in order to preserve the holy scriptures from later interpolation — an ingenious method, but one which seems unfortunately not to have been wholly successful. For there are, no doubt, passages which have been inserted after the final redaction, although I scarcely think that they have been so considerable as was suggested by Weber Ind. Stud. XVI, 230 ff. For I can scarcely believe that whole works have been replaced by other texts after the final redaction, as Weber thinks was the case with aṅga 8—10 on account of the different contents of these works indicated in aṅga 3, 10. The third aṅga certainly belongs to the very oldest part of the present Siddhānta, and we may well believe that its statements refer to a time much earlier than that of the Council at Valabhī. Consequently, although some of the present texts are certainly not the same as those indicated there, we are not at liberty to suppose that they are of later origin than the time of Devarddhigaṇin. Neither am I convinced that the circumstance that the fifth aṅga nowadays contains about 189 000 pada's, while it is said in aṅga 4 to contain only 84 000, necessarily implies the late origin of a greater part of this text. It may be that some formerly independent works have been absorbed

into it; but the number 84 000 is a traditional one in Indian literature, and, moreover, the Nandī gives the number 288 000 pada's instead.

As for the Nandīsūtra it is said in the Commentary to be the work of Devavācaka, i. e. Devarddhigaṇin himself; and as the *sthavirāvalī* affixed to it really ends with his teacher Dūsagaṇi, this seems to confirm the statement [1]. The same is stated concerning the Anuyogadvārasūtra, which is of a somewhat related content but seems to differ from the Nandī in style. But Weber l. c. p. 17 ff. has pointed out that this is scarcely possible, as the Nandī contains quite a number of statements concerning the canonical scriptures which do not at all coincide with their present shape; and it would be very strange, if the chief redactor of the canon himself should have given such a bewildering record of the sacred texts which he had brought together. I shall only add here that the list of Brahminical literature given in the Nandī (and the Anuyogadvāra), of which I shall have to say something later on, also seems to point to a time previous to the 5th or the beginning of the 6th century A. D. After all, I think that the authorship of Devarddhi is not very strongly established, and we may regard him as redactor rather than the author of canonical works.

But there still remains another question of capital interest to be discussed in connection with the redaction of the Siddhānta, and that is the existence or non-existence of the *dṛṣṭivāda* (aṅga 12) at that time. Undeniable facts are that aṅga 4 and the Nandī give a detailed table of contents for the twelfth aṅga, in which the 14 *pūrva's* were included as the third great subdivision [2]; that the aṅga's frequently speak of the *duvālasaṃgaṃ gaṇipiḍagaṃ*, *pūrva's* or *pūrvaśruta* and also assert that the 12 *upāṅga's*, some of which are undoubtedly late, are certainly modelled upon the 12 existing aṅga's; and finally that the old Commentaries supply some quotations from the *pūrva's* which may really have existed during their time. On the other hand we have the express statement of different authorities [3] that

[1] Cp. Weber Ind. Stud. XVII, 2 f.

[2] Or, according to Hemacandra (Weber Ind. Stud. XVI, 347) as the fourth, and in fact the last section, the fifth being only a *cūlikā* 'protuberance' or 'supplement'.

[3] Cp. Weber Ind. Stud. XVI, 212 ff., 348.

there existed at the time of Devarddhi only one *pūrva*, or that the whole of the *dṛṣṭivāda* was lost (*vyavacchinna*) at the date 1 000 after Vīra. The question is, how these totally inconsistent facts can be brought into connection with each other, and I must confess that I have little hope that it will ever be possible wholly to account for these discrepancies in the tradition, unless some part or the whole of the *dṛṣṭivāda* should really be recovered, which seems to me to be not wholly incredible.

However, we must start from the fact that at present the whole text is absolutely lost, including the *pūrva's* and four (or three) other sections. The Jains themselves, strange as it seems, give no convincing reason for the loss of what may be regarded as the oldest and most venerable part of their sacred lore, and various explanations of this startling fact have been attempted by the most eminent Jain scholars in Europe. Weber, who returned many times in the treatises so often cited here to this very important question, apparently thought the reason to be that the *dṛṣṭivāda* was not in complete agreement with the tenets of the orthodox doctrine, as representing a stage of the Jain creed much previous to that of the time of the redaction. In fact, we know that the *dṛṣṭivāda* accounted not only for the Jain doctrine, but also for that of the Ājīvika's, i. e. the followers of Gosāla Maṃkhaliputta, the rival of Mahāvīra, and of the *Terāsiya* (= *Trāirāśika*), the followers of Chaluya Rohagutta[1], from whom the Vāiśeṣika-philosophers are said by the Jains to draw their origin[2]. Now Chaluya Rohagutta was the leader of the sixth schism in the Jain community[3], said to have occurred in 544 A. V. (= 17 or 77 B. C.), and it is expressly stated in some accounts of this heresy that Chaluya was the author of the Vāiśeṣika-sūtra's, generally known as Kaṇāda or Kaṇabhakṣa. Now the Vāiśeṣika-system certainly did not exist in the time of Kāuṭilya (300 B. C.)[4], and the present sūtra's are stated by Jacobi JAOS. XXXI, 1 ff. to have

[1] Traditionally rendered by *Saḍulūka Rohagupta*; *Saḍulūka* apparently contains a punning allusion to the *Āulūkya* or *Vāiśeṣikadarśana*. But *Chaluya* is scarcely identical with *Saḍulūka*; however we find *Chaūlū* in Ind. Stud. XVII, 121.

[2] Cp. Kalpas. ed. Jacobi p. 119; Leumann Ind. Stud. XVII, 121.

[3] Cp. Leumann Ind. Stud. XVII, 116 ff.

[4] Jacobi SBPrAW. 1911, p. 732 ff.

been compiled in the period between 200 and 450 A. D., as they are apparently directed against the doctrines of the Śūnyavāda, though neglecting the Vijñānavāda. Recently, however, N. Péri BEFEO. XI, 339 ff. has proved that Vasubandhu, the younger brother of Asaṅga, the first *vijñānavādin*, probably lived as early as about 350 B. C., and consequently we must say that the Vāiśeṣika-sūtra's were compiled before that date. This work, however, can apparently have nothing to do with Chaluya Rohagutta, who, according to the tradition related above, must have flourished in the first century B. C. But it is evidently absurd to think that the *dṛṣṭivāda*, or rather the *pūrva's*, i. e. the oldest section of the sacred lore, should have contained anything concerning a doctrine which arose at least five centuries after the death of Mahāvīra. And, moreover, Chaluya's date is by no means quite certain, as the *sthavirāvalī* of the Kalpasūtra says[1] that Chaluya Rohagutta of the Kāuśika gotra was a disciple of Mahāgiri, who succeeded Sthūlabhadra as pontiff of the Śvetāmbaras in 219 A. V. (= 308 or 248 B. C. — the latter date alone seems possible), and died 30 years later. Accordingly Chaluya must have lived shortly after the time of Aśoka, but there is nevertheless not much more probability of his tenets having been incorporated in the *pūrva's*. Chaluya is said to have been the founder of the Trāirāśika *śākhā*; but I feel convinced that we must fall back upon the explanation offered by the great commentators Śīlāṅka (on Sūtrakṛta I, 1, 3, 12)[2] and Abhayadeva[3], according to whom the Terāsiya's were originally identical with the Ājīvika's, the followers of Gosāla. Some connection, however, between these philosophers, i. e. Chaluya Rohagutta on the one side and the Vāiśeṣika's on the other, is too frequently mentioned by the Jains to be wholly fanciful, and there probably was such a connection though I cannot here try to make out to what extent the statement is supported by other evidence. Concerning the relations between the Jains and Vaiśeṣikas cp. Jacobi SBE. XLV, p. xxxv ff.

From this digression I return to the argument of Weber quoted above. It seems at first to be fairly convincing, but I am inclined to think that it rests on somewhat uncertain premises. For on the one side we have the statement of the passages in aṅga

[1] Cp. SBE. XXII, 290.
[2] SBE. XLV, 245.
[3] Quoted by Weber Ind. Stud. XV, 351.

4 and the Nandī, according to which the *pūrva's* (or the *dṛṣṭivāda*) explained the doctrine of the Ājīvika's in connection with that of the Jains themselves; and on the other, the Bhagavatī tells us that Gosāla took his tenets from a certain portion of the *pūrva's*. These statements ought certainly to be considered in connection with each other, and if that is done they make it extremely doubtful whether the *dṛṣṭivāda* did really contain an exposition of heretical doctrines, and rather prompt the query whether the heresy did not start from some passages in the already existing sacred lore, which had been wrongly or at least differently interpreted, just in the same way as has been alleged concerning the second schism [1]. For we learn from the old accounts that Tīsagutta, the author of this schism, based his erroneous opinions upon the false interpretation of a passage in the *āyappavāyapuvva* (p. VII); and Gosāla may have started in just the same way from certain tenets in the old canon. This is indeed much more probable, as he is actually said to have taken his doctrine from the *pūrva's*. We ought also to remember both that the Jain religion is certainly older than Mahāvīra, his reputed predecessor Pārśva having almost certainly existed as a real person, and that, consequently, the main points of the original doctrine may have been codified long before Mahāvīra. From these considerations we may perhaps draw the conclusion that the *dṛṣṭivāda* did not actually contain the tenets of the Ājīvika's, which would really be somewhat surprising, but that on the contrary the heretics took their doctrine from this oldest part of the canon. From this point of view I willingly agree with Jacobi that Weber's assumption concerning the *dṛṣṭivāda*, that it is not wholly orthodox, is not very convincing nor even probable.

Again, Jacobi himself [2] thinks it more credible that the reason why the *dṛṣṭivāda* became obsolete was that it consisted merely of discussions (*pravāda*) between Mahāvīra and his opponents, and that these would have gradually lost their interest and at last become wholly unintelligible to the Jains themselves. But even this explanation does not seem quite probable. Jacobi assumes that the title *pravāda* "added to the name of each *pūrva*" implies that they really contained merely discussions between Mahāvīra

[1] Leumann Ind. Stud. XVII, 107 ff.

[2] SBE. XXII, p. XLV ff.

and upholders of other doctrines. But it is only the *pūrva's* 3—10, consequently eight out of fourteen, that are called *pravāda's*, and, as far as I know, there is nothing, except the statements regarding the Ājīvika's (and Terāsiya's) quoted above, that could imply the conclusion that they merely consisted of discussions. Moreover, there are in the Buddhist scriptures quite a number of passages where Buddha refutes the doctrines of his opponents, and these must equally have been uninteresting to his followers later, and certainly to a greater degree, for the Buddhist doctrine has undergone alterations and innovations much more important than has that of the Jains, and still these scriptures are preserved intact. Now I think that the Hindus have always taken great delight in these *pravāda's* and in the quotations of different doctrines and opinions, which is clearly proved by their philosophical sūtra's and commentaries, and in more remote times by the Brāhmaṇa's and Upaniṣad's [1]. And I do not quite realize why the Jains should have differed so widely from the common standard of the Hindus on this point.

Finally Leumann, Actes du VI[e] Congrès des Orient. III: 2, 558 ff., propounds a totally different view as regards the loss of the *dṛṣṭivāda*. Starting from undeniable coincidences between a tantric text and the table of contents drawn up for the *dṛṣṭivāda* in aṅga 4 and the Nandī, he concludes that this book must have contained a great number of texts concerning tantric rites, sorcery, astrology &c., and that this would be the real reason for its becoming obsolete. But even if it is admitted that the *dṛṣṭivāda* really contained in its first part some sort of tantric text, the same does not hold good as regards the *pūrva's*; for these constituted the third part of it, or, more correctly speaking, originally the last, as the aṅga's are many times referred to as ending with the *(loga)bindusāra*, the 14[th] *pūrva*. And the *pūrva's* could not certainly be considered as containing *tántra*, although sorcery and magic rites have always been popular with the Jains. Consequently Leumann's explanation is to me by no means convincing.

All these explanations seem to me to have one fault in common, viz. that of suggesting that the *dṛṣṭivāda* (or the *pūrva's*, which is

[1] Works like the Kāuṭilīya also contain a great number of quotations and refutations of different opinions, cp. Jacobi SBPrAW. 1911, p. 958 ff.

much the same thing) had been wilfully rejected by the Śvetāmbaras themselves. For there are certainly many instances of canonical scriptures having been altogether lost; but I am at a loss to discover any sacred text containing the main doctrines of the religion to which it belongs that has been simply abandoned by the religious community itself. Besides, against all such suggestions stand the statements of the Jains themselves; for they clearly tell us that the *pūrva's* only became obsolete gradually, so that the loss was not complete until a thousand years after the death of Mahāvīra, i. e. just at the time of the final redaction of the canon. The objection may be raised that this statement is not very reliable, as such legendary records often contain only a very scanty amount of truth. But although the narrative of an exact number of *pūrva's* surviving at certain periods seems rather suspicious, I venture to think that the statement as a whole ought not to be totally disregarded.

The *dṛṣṭivāda* belonged to the nineteenth year in the study of the sacred texts[1], and this is in reality the last year, as the twentieth seems to have been occupied with a sort of repetitional recitation of the whole of the sacred lore. This implies undoubtedly that the text was thought to be extremely difficult, and, if we consider that it contained the very oldest books of the canon, we may well conclude that it presented almost insuperable difficulties both of language and of style. We need only think of the Ācārāñga, probably one of the oldest, if not the very oldest, of the existing scriptures, to see how immensely the difficulties increase the older the text is. And the first aṅga certainly belongs to a later set of scriptures than the *pūrva's*. Moreover, though we hear a great deal about old commentaries (*niryukti's* and *cūrṇi's*) on the sacred texts, some of which are unanimously ascribed to Bhadrabāhu himself (about 300 B. C.), we never hear, as far as I know, of any commentary upon the *dṛṣṭivāda*. It seems probable from this that the text was only recited and taught by some few very prominent teachers, and that no fixed tradition of interpretation ever grew up around it, as had been the case with nearly all the other canonical works. If this was really so, it is perhaps not so very strange, considering too that the *pūrva's* were certainly a rather extensive

[1] Weber Ind. Stud. XVI, 223 ff.

mass of scriptures, that parts of them should have gradually become obsolete. Moreover, we know that the reason why Devarddhi caused the Council of Valabhī to be convoked was that the sacred lore had sunk into a state of decay and was threatened with the fate of becoming totally obsolete. If now we have certain reasons for believing that just one special part of the canon, viz. the *dṛṣṭivāda*, was in a higher degree than the others exposed to destruction, it may perhaps not be quite unreasonable to suggest that, when the rest of the sacred scriptures had already begun to fall into oblivion, this was much more the case with the twelfth aṅga, and that in the time of Devarddhi it was beyond recovery. I do not propose to discuss this hypothesis further here, I have only put it forward on account of its possibly affording an explanation of the strange mutilation of the canon, that is more in harmony with the Jain tradition itself than the suggestions mentioned above.

As regards the Jain literature subsequent to the Council of Valabhī, nothing need be said here; for there is no positive evidence that any canonical text belongs to a time later than about 1 000 A. V. After that period — i. e. after the beginning of the 6th century A. D. — a huge mass of commentaries, represented by the successive stages of *niryukti*, *cūrṇi*, *ṭīkā* and *dīpikā*, came into existence, and it would not be possible or even of any value to treat of those writings here. But, as it seems to be rather a prevalent opinion that the work of the commentators only began after the final redaction of the canon [1] had taken place, I shall here only emphasize the unanimous tradition amongst the Jains that Bhadrabāhu himself was the author of *niryukti's* to not less than ten different canonical works, and that other pontiffs and patriarchs belonging to the centuries before our era had also written commentaries on the sacred scriptures. Very much weight ought not probably to be attached to these statements; and, as regards the authorship of Bhadrabāhu, several of these *niryukti's* were evidently not written by him, as they themselves mention him amongst the former saints of the Jain church. But I feel strongly inclined to believe that the tradition of the commentaries is much older than the Council of Valabhī, and that the statements concerning Bhadrabāhu imply at least that the oldest body of interpretations of the sacred scrip-

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[1] Cp. e. g. Pullé Studi italiani di filologia indo-iranica I, 1 ff.

tures commenced from the times of the first Council — that of Pāṭaliputra — when the canon was settled for the first time. Probably also the sacred scriptures were interpreted in different ways in the different *gaṇa's* and *śākhā's* of the Śvetāmbara community; and the existence at an early date of some of these sections of the church is put beyond doubt by the coincidence between the *sthavirāvalī* of the Kalpasūtra and the votive inscriptions excavated at Mathurā[1]. That the existing Jain commentaries are as a whole good and trustworthy is a further proof of the great age of the tradition which is represented by them.

The above considerations have throughout been made on the basis of the assumption that the Jain canon even in its present shape represents for the most part a very old set of writings, the largest, or at least the most important part of which goes back to the times of the Council of Pāṭaliputra, the age of Bhadrabāhu and Sthūlabhadra. But this has not always been the opinion of European scholars; and I do not venture to suggest that this theory is even now generally accepted. Professor Jacobi[2] was the first who furnished decisive evidence for the great age of the aṅga's, and I cannot see the remotest reason for doubting the force of his considerations. The total absence in the most important parts of the canon of any ideas belonging to Greek astronomy — and only a total lack of knowledge concerning the simplest notions of Western science could tolerate the upholding of the Jain astronomy in the whole of its absurdity — supplies a decisive proof of the suggestion that the texts must have remained almost unaltered since the very first centuries of our era. For Greek astronomy was probably introduced into India at latest in the 3rd or the 4th century A. D. This affords a terminus ante quem and shows that the Council of Valabhī was certainly responsible for only very slight alterations and additions to the old texts. Moreover, the metrical parts of the Jain canon suggested to such an acute observer and such an expert on Hindu metrics as Jacobi a terminus a quo; for, as a general rule, all the metres used by the Jains in their canonical scriptures, whether *vāitalīya*, *triṣṭubh* or *āryā*, show types that are clearly more developed than those of the Pāli canon, and at the same time distinctly older than those of the Lalita Vistara and other

[1] Cp. Bühler in the WZKM. I—V and X.

[2] SBE. XXII, p. xxxix ff.

Northern Buddhist texts. Supported by this very powerful evidence, Jacobi concluded that the most important and oldest portions of the Siddhānta must have been fixed during a period lying between the settling of the Tripiṭaka and the first centuries of our era, say roughly between 300 B. C. and 200 A. D.; and I for my part consider this conclusion quite justified. I should only wish to add here that the knowledge afforded us by the Mathurā inscriptions concerning the already very highly developed stage attained by the Śvetāmbara community in the first century A. D., as well as the unanimous tradition — however inaccurate it may be in detail — concerning the great number of non-canonical writings belonging to the time of Bhadrabāhu, may perhaps permit us to place the lower terminus some centuries further back, i. e. at least to the commencement of our era.

Occasional mention of non-Indian races, Brahminical literature, the seven schisms (the latest 584 A. V.) &c. were not regarded by Jacobi as affording first-hand evidence for the date of the canonical scriptures; and in this he was certainly right, in so far as such short passages scattered over a vast literature may very well have been introduced by interpolators, or even during the final redaction. That the Hindus are very fond of enumerations of different kinds is well known, being attested even by the Buddhist scriptures. But as these passages have been dealt with by Weber[1], who on the strength of them arrived at a very different result to mine as regards the age of the canon (2nd—5th century A. D., or even later), I shall here say some few words concerning them; for according to my opinion they do not prove what Weber considered they did, but rather the contrary.

Several canonical works have preserved a list of female slaves belonging to different non-Indian or Indian, but non-Aryan races[2]. These lists are apparently of two different sorts, one shorter and older, giving the names of about 20 races, and occurring in aṅga 5—6, upāṅga 1, 2, 6, 8 and cheda 4, and a longer one, containing 50—60 names occurring in aṅga 10 and upāṅga 4; and it may as well be remarked at once that the tenth aṅga is apparently in its present shape a very late composition, as the

[1] Ind. Stud. XVI, 236 ff.

[2] Cp. Weber Ind. Stud. XVI, 302, 313, 332, 380, 387, 397, 412, 422, 476.

text does not at all correspond to the description in aṅga 3, 10[1], and that *upāṅga* 4 is expressly stated to be the work of Ārya Śyāma, a patriarch who is certainly identical with that Kālakācārya whom the tradition places in the time of Gardabhila, the father of Vikramāditya[2]. Now, the first of these two lists mentions, besides the Indian races of *Cilātiya* (= *Kirāta*), *Damila*, *Siṃhala*, *Pulinda*, the foreign races *Joṇiya* (= *Yavana*, cp. *Yona* in the Aśoka-inscr.), *Palhaviya* (= *Pahlava*), *Pārasa* and also some others of less importance, e. g. the *Muruṇḍa* or *Maruṇḍa* (cp. Μαροῦνδαι in Ptolemy) and *Bahala* (probably = *Balhi*, *Bāhlīka* 'Balkh'). As for the *Arava*, they were looked upon by Weber as identical to the Arabs; but this is contested by Jacobi[3]. However, this is of slight importance, for the classical authors tell us of a very early import to Bharoch of slave girls from Western Asia and the Persian Gulf, and we must remember that the Jains had their strongholds even at a very early date principally in the west of India[4]. What is obvious, when we compare this list with the second one, is the entire absence of the Śaka's; for the second list, which bears undeniable traces of a much later time, begins with the *Śaka* and *Yavana*, thus giving evidence of the overwhelming importance of these races at the time when it was composed. We ought to remember at this point that an invasion of Śaka's into Northern and Western India is said to have been occasioned by the famous Kālakācārya (about 60 B. C.), in order to overthrow the dominion of Gardabhila, and that the Jains certainly lived for a long time under the sway of Śaka kings. This list moreover mentions the *Cīna's*, who occur already in Kauṭilīya p. 81[5], and further the *Hūṇa's* and *Romaga's*. Amongst Indian races the *Andhra's* and *Mahārāṣṭra's* are worthy of notice. I do not hesitate to believe that this enumeration actually dates from the time shortly before or after the commencement of our era, and I reiterate my statement concerning Śyāma's (= Kālakācārya) authorship of the fourth *upāṅga*. That there is anything, however,

[1] Ind. Stud. XVI, 326 ff.

[2] Jacobi ZDMG. 34, 251 ff. Gardabhila reigned, according to the Jain tradition, between 74—61 B. C.

[3] SBE. XXII, p. xxxix n. 1.

[4] Probably already in or shortly after the times of Aśoka (about 274—233 B. C.).

[5] Jacobi SBPrAW. 1911, p. 961.

in these lists that would compel us to assign them to the late date put down by Weber, I for my part cannot discover.

The seven schisms are mentioned already in aṅga 3[1]; and of these the last is said to have occurred in 584 A. V., i. e. 57 or 117 A. D. But as regards such a series of events having occurred within the church itself, we must certainly admit that the enumeration of them may easily have been interpolated or at least completed by the redactors to whom these ecclesiastical matters were, of course, of the utmost importance. I think we should do better not to attach too much chronological value to these passages.

As regards Brahminical literature, we have also two different lists, one older and shorter, occurring in aṅga 5, upāṅga 1, 10 and cheda 4[2], and another later and more detailed in the Nandī and the Anuyogadvāra[3]. The first list speaks of the four vedas with the *itihāsa* as fifth and the *nighaṇṭu* as sixth, and further of the vedic aṅga's[4] and upāṅga's and the *saṣṭitantra*. The mention of the last seems to imply a late date for this list, which gives otherwise only the name of vedic works; for the book now known as *saṣṭitantra* is undoubtedly the composition of Vārṣagaṇya[5], who is said to have been a contemporary of Vasubandhu and consequently flourished about 350 A. D. But it is quite possible that *saṣṭitantra* is here only a name for the Sāṅkhya system of philosophy, which is one of the very oldest amongst the Hindu philosophical schools, being mentioned already by Kāuṭilya[6]. The Sāṅkhya's also stand at the beginning of an enumeration of Brahminical ascetics (*parivrājaka*) in Aupapātika § 76[7], which runs as follows: *saṃkhā jogī kāvilā bhiuccā haṃsa paramahaṃsā bahuudagā kuḍivvayā Kaṇhaparivvāyā*, hence presenting a very considerable appearance of antiquity. I do not think that the mention of the *saṣṭitantra* among the names of vedic works in this list has any chronological importance; it merely points to

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[1] Weber Ind. Stud. XVI, 275.
[2] Ind. Stud. XVI, 304, 379, 423, 474.
[3] Ind. Stud. XVII, 9, 28 f.
[4] *śikṣā, kalpa, vyākaraṇa, nirukta, chandas* and *jyotiṣa*.
[5] Tuxen Yoga p. 14 f.; Charpentier ZDMG. 65, 845.
[6] Arthaśāstra p. 6; cp. Jacobi SBPrAW. 1911, p. 732 ff.
[7] Cp. Weber Ind. Stud. XVI, 379.

the predominant rôle played by the Sāṅkhya system at the time of its origin.

As to the second list, that of the Nandī (and Anuyogadvāra), it presents several interesting points, but is unfortunately very obscure. It runs us follows[1]: *Bhārahaṃ Rāmāyaṇaṃ Bhīmāsurukkhaṃ Koḍillayaṃ (Ghoḍa⟨ya⟩muhaṃ) saga(ḍa)bhaddiyāo kappāsiyaṃ nāgasuhumaṃ kaṇagasattari (vesiyaṃ) vaïsesiyaṃ vuddhavayaṇaṃ (Kāvil⟨iy⟩aṃ)*[2] *logāyataṃ saṭṭhitantaṃ Māḍharaṃ purāṇaṃ vāgaraṇaṃ Bhāgavayaṃ Pāyaṃjalī Pussadevayaṃ lehaṃ gaṇiyaṃ sauṇaruyaṃ nāḍagāī ahavā bāvattari kalāo cattāri ya veyā saṃgovaṃgā*. If we eliminate the words after *ahavā*, which are certainly a later addition, the list gives several names that are easily understood, but also several which I totally fail to make out; and unfortunately the commentaries afford us no help for the interpretation. The epic literature, Bhārata, Rāmāyaṇa and Purāṇa, is correctly represented[3]; amongst philosophical systems the Vāiśeṣika, Sāṅkhya and Lokāyata are mentioned, of which the first is decidedly the most modern, the two other being mentioned in Kauṭilīya, p. 6. What *Pātañjalī(ya)* means is doubtful; it may refer to the Mahābhāṣya — *vyākaraṇa*, however, is specially mentioned — or rather to the Yoga-sūtra's, which are certainly a late work[4]. As to *Bhāgavata* it can scarcely refer to the Purāṇa, unless it be a late interpolation; it may more probably mean a sūtra or some other work belonging to the worship of Bhagavant. As to the three names *Bhīmāsurukkha*, *Māḍhara* and *Pussadevaya*, I am totally at a loss to make anything out of them, and the same is unfortunately the case with at least five of the other titles mentioned here, viz. *saga(ḍa)bhaddiyāo*, *kappāsiya*, *nāgasuhuma*, *kaṇagasattarī* and *vuddhavayaṇa*. In Sanskrit they would undoubtedly run: *śakaṭabhadrikāḥ*, *kārpāsika*, *nāgasūkṣma* (?), *kanakasaptati* and *vṛddhavacana*. But this does not help us much, and it is as a mere guess I venture to suggest that *nāgasuhuma* may be a corrupt form —

[1] Text quoted by Weber Ind. Stud. XVII, 9 (cp. Bhagavatī 2, 248 n.).

[2] Here follows in the ed. of the Nandī *tesiyaṃ*, which seems to be wanting in the Mss.

[3] *Cheda* 4 gives correctly the number of Purāṇas as 18, v. Weber Ind. Stud. XVI, 476.

[4] Cp. Jacobi JAOS. XXXI, 1 ff.

of what I do not exactly know — and refer to the *hastyāyurveda*[1] (probably in that case the Pālakāpya), a prominent section of Hindu learning, and that the *kanakasaptati* may be some unknown treatise about gold and precious metals and stones, a topic profusely dwelt upon by Kāuṭilya in the Arthaśāstra II, 13 sq. Finally, the *Koḍillaya* is, of course, the Kāuṭilīya (Arthaśāstra), and as to the *Ghoḍa(ya)muha* it certainly presents the most interesting point of the whole list, for there is not the remotest doubt that it denotes Ghoṭakamukha, a predecessor of Vātsyāyana, who tells us that he had written a treatise on the *kanyāpradana*, a part of the Kāmaśāstra[2]; moreover, as he is also mentioned by Kāuṭilya[3], he must belong to at least the 4th century B. C. Afterwards there is mention made of the *vesiya* = *vaiśika*, which certainly means the part of the Kāmaśāstra concerning courtezans, a section first treated of, according to Vātsyāyana, by Dattaka of Pāṭaliputra. As now Vātsyāyana's work very soon became the authoritative treatise on all matters belonging to the Kāmasūtra, and was probably written as early as in the first century of our era, we may undoubtedly infer that this list of Brahminical books was — at least in its original shape — composed before the time when Vātsyāyana collected the separate works on Kāma and treated the whole discipline in one work[4]. And this means, consequently, that it must probably be earlier than the commencement of our era, or at least nearly coincident with it.

On the basis of what has briefly been set forth here I cannot find in any of these passages anything implying a specially late date for the Siddhānta even in its present shape.

There are certainly many other passages scattered through the whole of the canon which might lead an acute observer to draw further conclusions concerning the chronology[5]. But I cannot here enter

[1] There is a *hastisūtra* in the MBh., which might possibly give *nāgasutta* or *°sūya*, but this is very uncertain.

[2] Kāmasūtra p. 5 ed. Durgāprasāda.

[3] Arthaśāstra p. 251; cp. Jacobi SBPrAW. 1911, pp. 959 f., 963.

[4] As to Bābhravya Pañcāla, who, according to Vātsyāyana, had written a complete work on Kāmasūtra, he was not probably well known, as he is not very frequently mentioned.

[5] Thus, for instance, we read in the KS. (*cheda* 5), ed. Schubring, I, 51: *kappai nigganthāṇa vā nigganthīṇa vā puratthimeṇaṃ jāva Aṃga-Magahāo ettae, dakkhiṇeṇaṃ jāva Kosambīo ettae, paccatthimeṇaṃ jāva Thūṇāvisayāo ettae, uttareṇaṃ jāva Kuṇālā-visayāo ettae* 'the monks or nuns may wander towards the East as far as Añga-Magadha, towards

upon further investigations of this kind, and I shall only mention one single instance that has a certain interest for the question of the date. In the second upāṅga, the Rāyapaseṇaijja, the interesting relations of which to the Pāyāsisutta of the Dīgha Nikāya were detected and dealt with by Professor Leumann [1], it is stated in a certain passage [2] that any Brahmans who have committed certain crimes should be stigmatized, i. e. the image of a dog (*sunakha*) or a *kuṇḍiya* should be branded upon their foreheads. This coincides with Kāuṭilya p. 220, who prescribes that four marks should be used: for theft a dog (*śvan*), for incest (*gurutalpa*) a pudendum muliebre (*bhaga*), for manslaughter a headless trunk (*kabandha*), and for consuming intoxicating liquor a *madyadhvaja* [3]. But this rule does not occur in Manu and the later law-books [4], where corporal punishments on Brahmans are not permissible [5]. This usage had consequently become obsolete after the times of Kāuṭilya, and the conclusion is that the Jain text where it occurs must be nearer to the time of Kauṭilya than to that of the later *dharmaśāstra*'s.

To sum up the evidence discussed, I wholly agree with Jacobi as regards the age of the Jain scriptures. Although they were perhaps handed down for a long time orally, and were only at a late period put into a written form — circumstances no doubt accounting for slight innovations and misunderstandings occurring in them — and although the whole bulk of the present canon certainly does not belong to the same period, several works being of a later date, I do not doubt that the principal sacred scriptures represent even in their present shape the actual canon fixed at the council of Pāṭaliputra. The time of their origin would

the south as far as Kosambī, towards the west as fas as Thūṇā [cp. Mahāvagga V, 13, 12; Jāt. vol. VI, pp. 62, 65], towards the north as far as Kuṇālā'. This precept apparently goes back to a time when Jainism only existed in a very limited part of India, i. e. before the time of Samprati, the grandson of Aśoka, who is supposed to have disseminated it throughout India.

[1] Actes du VI[e] Congrès des Orient. III: 2, 467 ff.

[2] Leumann l. c. p. 519.

[3] As *kabandha* means 'a big jar, pot' as well as 'a headless trunk', and as *kuṇḍiya* generally means 'a pot, jar', I suppose that it may also have the second meaning of *kabandha* i. e. 'a headless trunk'.

[4] With the exception of Viṣṇu V, 2—8 (Jolly ZDMG. 67, 85).

[5] As regards corporal punishments inflicted on Brahmans cp. DN. III: 1, 26—27 (O. Franke Dīghanikāya p. 97).

certainly be covered by a period extending from 300 B. C. to the beginning of our era.

II.

The *Uttarādhyayana* (AMg. *Uttarajjhayaṇa*) or °*sūtra* is the first *mūlasūtra*, and consequently the forty-first work of the Siddhānta, according to the list adopted by Bühler and Jacobi[1]. The expression *mūlasūtra* is somewhat doubtful in meaning, and Weber, Ind. Stud. XVII 41, points out that it does not occur in the canon itself, but only in the Āvaśyaka Niryukti XI, 61, where a *mūlasūtragāthā* seems to be opposed to a *gāthā* derived from the Niryukti[2]. Now *mūla* certainly may mean 'original text', for we find Somadeva in his Kathās. 1, 10 calling the poem from which he abridged his composition a *mūla*, when he says:

yathā mūlaṃ tathāivāitan na manāg apy atikramaḥ |[3],

and in the Buddhist work Mahāvyutpatti 245, 1265 *mūlagrantha* seems to mean 'original text', i. e. the words of Buddha himself[4]. Consequently there can be no doubt whatsoever that the Jains too may have used *mūla* in the sense of 'original text', and perhaps not so much in opposition to the later abridgments and commentaries as merely to denote the actual words of Mahāvīra himself. It may further be noted that the term *sūtra* is in reality very inappropriate to the sort of compositions included in the Siddhānta, inasmuch as we usually understand by *sūtra's* the very short and concise compendiums of ritual, grammar, philosophy and other sciences. But *sūtra* has apparently another sense amongst the Jains and Buddhists, and there is little doubt that it was their purpose in adopting this name rather to contest the claims of their Brahminical opponents to be solely in possession of real canonical works[5] than to imitate the style and modes of expression of the Brahminical *sūtra*-literature.

[1] Above p. 1 sq.

[2] The usage of the commentaries, however, seems to be to call the verses of the original text simply *sūtra*, and the verses derived from the Niryukti *gāthā*.

[3] Cp. Speyer Studies about the Kathās. p. 9.

[4] Cp. Burnouf Introduction, pp. 36, 43, 51.

[5] Cp. the name *aṅga* and the four *veda's* of the Digambaras, as well as the sagacious remark of Jacobi SBPrAW. 1912, p. 843 n. 1.

If, consequently, *mūlasūtra* may be understood in this way, the same remark, of course, applies to the term *sūtra* affixed to the title of our work, *Uttarādhyayana*. But even this name is subject to some doubt as to its true meaning. The commentary of the Nandī[1] says: *etāṃ adhyayanāni niyamanaṃ sarveṣām adhyayanānām | pradhānatve 'pi rūḍhyāmūny evottarādhyayanaśabdavācyatvena prasiddhāni*, and consequently implies that *uttara* is to be taken here to mean simply 'best, most excellent'[2]. But this may rightly be at once called in question for the reason that *uttara* seldom, if ever, occurs in this sense in titles of books. On the other hand *Uttarakāṇḍa* (Rām. VII), *Uttarakhaṇḍa* (last books of the Padma- and Śiva-Purāṇa's), *Uttaragrantha*[3], *Uttaratantra*, *Uttaratāpanīya*, *Uttaravallī* (Kaṭhop.) &c., are more or less well-known titles of parts of works where *uttara* always means 'later, last'. Consequently, the most probable conclusion would certainly be that *Uttarādhyayana* means 'the last chapters'[4]. Here the tradition of the Jains themselves — mentioned already by Weber Ind. Stud. XVII, 43 — may help us to explain the real sense of this title: for the *Jinacaritra* of the KS. § 147 tells us that Mahāvīra died after having recited during his last *pajjūsan* 'the fifty-five chapters concerning the result of bad actions' (*paṇapannaṃ ajjhayaṇāiṃ pāvaphalavivāgāiṃ*) and 'the thirty-six unasked questions' (*chattīsaṃ . . . apuṭṭhavāgaraṇāiṃ*). The last ones are stated by the scholiast (Kalpalatā, Jacobi KS. p. 114) to be identical with the *Uttarādhyayana*, and I think this may be fairly correct, as there seems to be no other book in the canon to which the thirty-six chapters and the title 'the unasked questions' might be applied. As to this title, I have seen no explanation of it, but I conceive that it is to be understood in the following way: it is well known that quite a number of the scriptures belonging to the canon begin with questions, said to be put by Jambu to Sudharman (cp. e. g. aṅga V ff.), such texts may well have been entitled *puṭṭha-vāgaraṇāiṃ* (= *pṛṣṭa-vyākaraṇāni*); but there is no trace of anything like that

[1] Cp. Weber Ind. Stud. XVII, 13 n. 4.

[2] The commentators on Uttar. XXXVI, 267 are of the same opinion.

[3] Cp. Colebrooke Misc. Ess. I, 308 and BR. s. v.

[4] This seems also to be the opinion of Jacobi SBE. XLV, p. 232 n. 1.

in our text[1]. Consequently, as it contains in every chapter an exposition of some question belonging to the doctrine or an old legend chosen to illustrate such topics, it may very well have been called an '(exposition of) unasked questions'.

That the Uttarādhyayana contains the words of Mahāvīra himself is certainly the conclusion to be drawn from the text itself, as we have several passages[2] where the Prophet of the Jain creed is expressly stated to be the author of certain parts of it; and the very last verse (XXXVI, 267) runs thus:

ii pāukare buddhe Nāyae parinivvue |
chattīsa uttarajjhāe bhavasiddhīyasammae ||

i. e. 'the enlightened and liberated Jñātṛ(putra) has delivered the thirty-six lectures of the Uttarādhyayana, which the pious approve of'[3]. There is, of course, nothing that could demonstrate the truth of these statements[4], and we can scarcely be sure of having here — any more than in other canonical works — any single word spoken by the Prophet himself. However, we may easily subscribe to the opinion put forward by Weber Ind. Stud. XVII, 44 that some parts at least of our text make the impression of their being of a venerable age — one might almost say of belonging to the very oldest parts of the canon. But of these points I shall speak later on.

Before I go further, I must remark that some doubt also attaches to the term *isibhāsiyāiṃ* (*ṛsibhāṣitāni*), which seems to denote a certain work of the canon not existing now — at least not with this title — but which in many canonical and other passages is referred to as identical to our text[5]. But as this work is said to have

[1] The second, sixteenth and twenty-ninth chapters — all of which begin in prose — contain some few introductory words supposed to be addressed by Sudharman to Jambu (*suyaṃ me āusaṃ teṇa bhagavayā evam-akkhāyaṃ* = *śrutam mayāyuṣmaṃs tena bhagavatā evam ākhyātam*). but there is no sort of question preceding them.

[2] E. g. the introductions of chapters II, XVI and XXIX (see the preceding note) or the remarks at the end of chapter VI.

[3] SBE. XLV, p. 232.

[4] At least one chapter of our text, viz. the eighth, is expressly stated not to contain the words of Mahāvīra, but those of Kapila. Even the Niryukti v. 4 says that the text contains *Jiṇabhāsiyā* (= *Jinabhāṣitāni*) and *patteyabuddhasaṃvāyā* (= *pratyekabuddhasaṃvādāḥ*).

[5] Cp. Weber Ind. Stud. XVI passim.

contained either fifty or forty-four chapters, it certainly cannot be identical with the *Uttarādhyayana*, which can hardly have ever contained more than thirty-six chapters. The work in question is stated elsewhere to be the same text as the *devendrastava's* 'the praises of the kings[1] of the gods'[2], and on the whole there seems to be no certain tradition concerning the *isibhāsiyāiṃ*, which were probably obsolete already in the time of Haribhadra[3]. It seems to me that this question can scarcely be solved with the help only of the sources at present available; neither can it be of any special importance for the solution of questions concerning the origin of our text. Accordingly I take no further notice of it here.

The Uttarādhyayana consists of thirty-six chapters of widely differing length[4], and is in its main part metrical. Only chapter XXIX, the introductions of chapters II and XVI and some few lines at the end of chapter VI are in prose; the metrical portion contains something like 1,643 verses[5]. To begin with the names of the chapters, they are enumerated in the following way in the Niryukti vv. 13—17[6]:

viṇayasuyaṃ ca parīsaha-cauraṃgijjaṃ asaṃkhayaṃ ceva |
akāmamaraṇaṃ niyaṇṭhijjaṃ urabbhaṃ kavilijjaṃ ca || 13 ||
namipavvajjā dumapattayaṃ ca bahusuyapujjaṃ taheva hariesaṃ
cittasambhūya-usuyārijjaṃ sabhikkhuyaṃ samāhiṭṭhāṇaṃ ca || 14 ||
pāvasamaṇijjaṃ taha saṃjaijjaṃ miyacariyā-niyaṇṭhijjaṃ |
samuddapālijjaṃ rahaṇemijjaṃ kesigoyamijjaṃ ca || 15 ||
samiīo jaṇṇaijjaṃ samāyārī khaluṃka-mokkhagaī |
appamādo tavamaggo caraṇavihi-samāhiṭṭhāṇaṃ ca || 16 ||
kammapagaḍī lesā bodhavve khalu aṇagāramagge ya
jīvājīvavibhattī chattīsaṃ uttarajjhayaṇā || 17 ||

i. e.: 'the discipline' and the 'troubles', the 'four requisites', and

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[1] Cp. Umāsvāti *Tattvārthas.* IV, 6 (ZDMG. 60, 317 sq.).

[2] Cp. Weber Ind. Stud. XVII Index, s. v. *devendrastava.*

[3] Cp. Weber Ind. Stud. XVII, 43.

[4] The longest one is chapter XXXVI with 267 verses, the shortest chapter IV with 13 verses.

[5] There are some spurious, or at least dubious, verses which have been included in the computation.

[6] The text is from the Berlin MS. 706, fol. 402[a] ff. (about which more will be found below).

also 'impurity'; 'death against one's will', the 'ascetic'[1], the 'parable of the ram' and the 'verses of Kapila' (13);

the '*pravrajyā* of Nami' and the 'leaf of the tree', the 'praise of the very learned' and even the '(story of) Harikeśa'; 'Citta and Sambhūta', 'Usuyāra', the 'true monk' and the 'conditions of perfect chastity' (14);

the 'bad ascetic', the 'story of Sañjaya', the 'life of Mṛgā(putra)', the '(true) ascetic', the 'story of Samudrapāla', the 'story of Rathanemi' and the 'conversation between Keśi and Gāutama' (15);

the '*Samiti's*', the 'story of the sacrifice', the 'right behaviour', the 'bad bullock', the 'road to deliverance', the 'wakefullness', the 'road of penance', the 'mode of life' and the 'causes of carelessness'[2] (16);

the 'nature of *karman*', the '*leśyā's*' and the very remarkable 'way of the houseless' and the 'enumeration of living and nonliving beings' are the thirty-six 'last chapters' (17).

We shall now proceed to examine the content of the different chapters somewhat more closely, and in connection with this investigation to put forward some suggestions concerning their origin, so as to be able further on to deal with the origin and development of the whole text. As this is probably the first inquiry published concerning this topic, I need scarcely remark that my suggestions will no doubt often be found to be of very hypothetical value; they are consequently only set forth with the greatest reserve.

The commentators always seek to make clear the general plan of arrangement followed through the whole work; when such and such a topic has been treated of in the first chapter, such and such a one that is in an indissoluble connection therewith must be treated of in the second and so on[3]. We can, however, scarcely share

[1] I. e. the 'false ascetic' (*khuḍḍāganiyaṇṭhijjaṃ*); chapter XX is the *mahāniyaṇṭhijjaṃ*.

[2] That *samāhiṭṭhāṇaṃ* is here simply a scribal error for *pamāyaṭṭhāṇaṃ* is shown by the end of v. 25: *battīse pamāyaṭṭhāṇāiṃ* '(and) in the thirty-second the causes of carelessness'.

[3] This is, as far as I understand, the opinion of the commentators concerning the whole of the Siddhānta, which, of course, represents to the Śvetāmbara the words of Mahāvīra himself, and must consequently be a logically arranged chain of expositions on the topics of the creed. But to modern eyes it is often difficult or impossible to

their view of the matter; for it is often quite apparent that one chapter does not stand in the slightest logical connection with the foregoing or the following one, and to anybody who has obtained even a superficial knowledge of our text, it must be absolutely clear that we have here matters collected from very different sources, and connected with each other only by being put inside the same frame. Jacobi SBE. XLV, p. XXXIX ff. already pointed out the variety of matters treated in our work and the differences of the method and style in which these matters are dealt with, facts which must clearly exclude the thought of the *Uttarādhyayana* being the work of one single author.

But if there can scarcely be said to exist such a strict plan of arrangement as the commentators suggest, it is certainly possible to divide the different chapters from each other on quite other grounds, and to find in their arrangement at least the traces of a certain plan — though an unconscious one. For in the *Uttarādhyayana*, as well, as in other old Jain texts, we have lectures of very different content. According to the opinion of the old authorities summarized by Jacobi[1] the aim of our text is 'to instruct a young monk in his principal duties, to commend an ascetic life by precepts and examples, to warn him against the dangers in his spiritual career, and to give some theoretical information'. This intention is moreover clearly reflected in the contents of the different chapters, as I shall now try to make clear by a short investigation.

The last amongst the different aims of our text is 'to give some theoretical information'. The really old texts of the Jain canon — e. g. the *Ācārāṅga*, the *Sūtrakṛtāṅga* and our text — seldom give real theological or philosophical explanations in the style of the later — mostly prose — parts of the canon. But in the *Uttarādhyayana* there are several chapters which contain merely dogmatical questions, and which may consequently be said only to give theoretical information. These are the following:

XXIV. *Samiīo* (the *Samiti*'s)
XXVI. *Samāyārī* (correct behaviour)
XXVIII. *Mokkhamaggagaī* (the road to final deliverance)

detect the connection of the different works or even of the parts or chapters in one single work.

[1] SBE. XLV, p. XXXIX.

XXIX. *Samattaparakkame* (the exertion in righteousness), also called *appamādo* (wakefulness)
XXX. *Tavamaggo* (the road of penance)
XXXI. *Caraṇavihī* (mode of life)
XXXIII. *Kammapagaḍī* (the nature of *karman*)
XXXIV. *Lesajjhayaṇaṃ* (the lecture on the *leśyā's*)
XXXVI. *Jīvājīvavibhattī* (the classification of living and non-living beings).

Moreover, the prose introductions to the second and sixteenth chapters are of a more dogmatic appearance than the following verses and are probably later additions[1]. All these nine chapters — or rather ten, if we count in the prose part of chapter XVI — only treat pure matters of doctrine, and make use of such dogmatical terms as are also found in the later canonical works, and in treatises of theological and philosophical authors not belonging to the canon, such as for instance Umāsvāti's *Tattvārthasūtra*. Nevertheless, they do not in all points quite coincide with the later dogmatic works; I have pointed out in my commentary some passages where Umāsvāti certainly takes up a different position from that of our text. Nor is the exposition of doctrinal items always as strictly logical as in the later treatises — a state of things certainly to be expected in these old versified lectures.

It must certainly be quite obvious to any reader of our text that all the chapters dealing with purely theoretical matters — except the first part of chapter XVI — are to be found collected in the final part of the work, although they do not form a continuous series but are interrupted here and there by lectures of different content. But of these chapters really only one, viz. XXV 'The story of the sacrifice', is certainly a piece of ancient poetry, as it contains a few, but very remarkable parallels to that old Buddhist

[1] Concerning the second chapter this suggestion may certainly be quite correct, as the first verse apparently is meant to be the introduction of the chapter and has nothing to do with the foregoing prose passage. This may have been added at a later time only to give same sort of indication of the contents of the following verses. As for the sixteenth chapter, I am not quite sure of the correctness of my suggestion; it rather looks as if two independent pieces — one in prose and one in verse — dealing with the same subject, had been here put together.

text, the *Sutta Nipāta*, and moreover in its whole composition reminds us of chapter XII-XXVII 'The bad bullocks' is a short parable in old-fashioned style, and ascribed to Garga, probably a celebrity in the ancient Jain church; XXXII 'The causes of carelessness' is of a general religious content, but has been largely interspersed with a number of monotonous repetitions of a dogmatical tenor; and finally XXXV 'The houseless monk' deals in a very superficial way with the life of an ascetic, just in the same style as the chapters in the former part of our text. With the exception of these four lectures, the latter part of the Uttarādhyayana, from chapter XXIV to the end, consists of chapters of purely dogmatical content.

If we remember this fact, and moreover take into consideration that, although there occur in the other parts of our text certain terms belonging to the dogmatical language, these are always or nearly always of a less complicated character and certainly belong to the oldest set of dogmatical exposition — such as e. g. *samiti, gupti* &c — while we find in the purely theoretical lectures quite a number of those difficult and complicated topics that constitute the main part of the later scientific dogmatics, treated in a very learned language; and farther that, while in the parts of our work standing outside these nine lectures I have not been able to find any single reference to other canonical works or even to the existence of a Jain canon, there are within these theoretical lectures a number of passages referring to the canon and even to works belonging to it, which may be of a somewhat late date[1] — if, I say, we consider all these facts, we may perhaps feel prepared to draw the following conclusion:

[1] The passages in question are: XXIV, 3, which mentions the twelve aṅgas; XXVIII, 21, mentioning the aṅga's and the *bāhira's* (cp. SBE. XLV, p. 155 n. 2), and 23 referring to the eleven aṅga's, the *prakīrṇa's* and the *dṛṣṭivāda*; XXXI, 13 and 16, mentioning the sixteen lectures of Sūtrakṛtāṅga I and the twenty-three lectures of the whole of this work; XXXI, 14, which mentions the nineteen chapters of the first *śrutaskandha* of aṅga VI; XXXI, 17, referring to the twenty-six chapters of the Daśāśrutaskandha, Bṛhatkalpa and Vyavahāra; and finally XXXI, 18, which speaks of the twenty-eight lectures of the Prakalpa, i. e. the Ācārāṅga. The reference to the twelve aṅga's or to the eleven aṅga's and the *dṛṣṭivāda* are, of course, of no special importance, as this is common all through the canon; but as

The *Uttarādhyayana* is not the work of one single author, but is a collection of materials differing in age and derived from different sources. It was perhaps in its original contents more like the old Buddhist works, the *Dhammapada* and the *Sutta Nipāta*[1]. At the beginning it probably did not contain

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for the *prakīrṇa's* it is more difficult to judge of their being mentioned here. One might possibly suggest that the *prakīrṇa's* might mean the same texts that are elsewhere styled as *anañgapraviṣṭa's*, but this is, of course, impossible here, as the *bāhira's*, which are apparently identical with those texts, are mentioned two verses above. That the present set of *prakīrṇa's* should be intended is also scarcely possible, as many of these texts most clearly belong to the very latest period of canonical scriptures. But Weber Ind. Stud. XVI, 427 ff. gives other lists of *prakīrṇa's* from different sources, amongst which are included the *Nandī*, the *Anuyogadvārasūtra* and a number of other treatises not now belonging to the *prakīrṇa's*, and it is perhaps possible that such scriptures of a certain age, the position of which in the canon is somewhat doubtful, may be meant here. The number of lectures in the *Sūtrakṛtāñga* mentioned here coincides with the number known already to the author of añga 4, and likewise the first *śrutaskandha* of añga 6 seems always to have contained nineteen chapters. Reference to the three texts *Daśāśrutaskandha, Bṛhatkalpa* and *Vyavahāra* taken as a unit is given by Weber Ind. Stud. XVI, 447, 449 from the Āvaśyaka niryukti XVI, 199, but not from any older texts of the canon. The mention of the twenty-eight lectures of the *Prakalpa* (Ācāra) in XXXI, 18 looks much older; for at present añga 1 has only twenty-four chapters, and although all the authorities assign to it one chapter more, viz. the *Mahāpariṇṇā* (Ācāra I, 7, cp. Weber Ind. Stud. XVI, 251 sq.; Jacobi SBE. XXII, p. XLIX sq.; Schubring Āyār. p. 49 sq.), this only gives twenty-five. The only possible solution of this problem is that at the time when the verse in question was composed the *Nisīha* (now the first *chedasūtra*) with its three parts: *ugghāiya, aṇugghāiya* and *ārovaṇā* (Āvaś. niry. XVI, 114; Weber Ind. Stud. XVI, 255 n.) formed part of the first añga, as seems also to appear from añga 4 § 25 and other sources (cp. Weber Ind. Stud. XVI, 453 sq.). However, this is not necessarily a proof of the great age of our verse, as it is also possible that it only gives traditional matter, and moreover we do not know at what time the *nisīha* was really separated from the first añga. After all, it is the mention of canonical texts in this part of the *Uttarādhyayana* that makes the difference between it and the other chapters, not the texts that are referred to or the way in which they are mentioned.

[1] I shall deal further with this topic later on.

any matter of a purely dogmatical nature, but only lectures of a general religious content, together with some legends calculated to illustrate the excellency of ascetic life and the great power acquired by its followers[1]. By and by, probably during a period of time when these old works began more frequently to become the objects of scientific interpretation according to the strict principles of dogmatics, philosophy and of scholarly teaching, there was felt a need of adding to them some expositions on doctrinal matters of a more scientific character. Consequently, our text was increased by, one might well say, a later part, consisting of these nine chapters dealing with purely theoretical matters and of apparently rather late date; they were perhaps not all added at the same time as they do not form an uninterrupted series, but were presumably collected from different sources and at various times. I do not venture to judge of the style and language of these chapters, as it is really difficult to form an opinion in such matters concerning this sort of literature — to call it poetry would scarcely be correct. However, it appears to me that the rather scanty supply of words outside the purely dogmatical language, the frequent recurrence of the same expressions, and the sometimes endless repetition of verses which differ from each other only by the alteration of one single word, and the often very bad metre &c, are points in favour of assuming a single authorship of all these dogmatical chapters. And, if we take into consideration the references to canonical works discussed above, which seem partly to point to a rather late period, we may perhaps suggest that these parts of our text were added at a time when the canon of the Śvetāmbara's had already gone through a long period of development. This suggestion is, however, to some degree invalidated by the facts that aṅga 4 § 36 enumerates the thirty-six chapters of our text with only slight deviations from the present state, and that the KS. § 147 speaks of 'the thirty-six unasked questions' recited by Mahāvīra during his last *pajjūsan*. However,

[1] The examples from the old legends and mythology have always been used in India with great predilection in all sorts of religious, moral, philosophical &c. works, in order to illustrate the rules of faith and conduct given in them. Even a work preaching such secular wisdom as the Kāutilīya makes frequent use of this method, cp. Jacobi SBBAW. 1911, p. 968 ff.; Charpentier WZKM. XXVIII, 211 ff.

we do not know the age of either of these passages; so much only seems to be certain, that the enumerations of the aṅga's 3 and 4 must be of a later date than the oldest set of canonical scriptures to which some parts of our text do certainly belong. As for the KS., part of it has taken its materials from Āyār. II, 15, a text which goes back only as far as the time of Mahāvīra's attaining the Jinahood. To what degree the passage quoted here rests on really old tradition it is scarcely possible for us to decide, but it may well be of later date. After all, I do not feel so far convinced by these passages as to give up my suggestion that the Uttarādhyayana may originally have contained a smaller number of lectures, consisting exclusively of old religious and legendary poetry, and that the chapters dealing with purely dogmatical matters are the work of one single author, having been added at a time when the whole bulk of canonical literature already existed, although perhaps — or rather, certainly — not quite in its present shape.

I shall now proceed to take a short survey of the lectures which I look upon as forming the really old and original part of our text.

These chapters may roughly be divided into such as contain only legendary matter, and such as are of a general religious or moral content, amongst which I also include some chapters that may correctly be styled parables, viz. ch. VIII 'The parable of the ram', ch. X 'The leaf of the tree' and ch. XXVII 'The wicked bullocks'. Amongst these lectures are also included the eighth chapter, which is — with the exception of ch. XXVII — the only one in the whole text of which it is directly stated that it was not recited by Mahāvīra — 'The verses of Kapila'[1].

There is scarcely much to be said in a short survey concerning the chapters of religious and moral character, although they may be of the greatest interest both to the student of religions and to the philologist. Whosoever has read the old Buddhist collections of religious and moral stanzas, the Dhammapada and the Sutta Nipāta, will be well acquainted with the style and mode of expression that pervades also these parts of our text. There are certainly in these old preachings verses which could only be found in a purely Jain text — nobody will deny this simple fact; but, if one takes a chapter amongst the others and reads it carefully

[1] Concerning Kapila cp. the commentary on ch. VIII infra.

through, one will certainly feel convinced that few, and in certain chapters not one single verse, might not just as well have been read in the Sutta Nipāta or in some other old Buddhist text. Perhaps the words differ somewhat, but the spirit is mainly the same. And we might go one step further: these religious sentences and moral maxims, which seem always to have been very popular amongst the Hindus, are certainly not the sole possession of the Jains and Buddhists; their Brahminical opponents, whom they have sometimes deeply loathed and detested, might equally well claim the honour of having been the authors of a great part of this old religious and moral poetry, the only aim of which was to inculcate the principles of meditation on the highest things and of a life spent in chastity and friendship towards all created beings, notwithstanding different opinions concerning dogmatical and philosophical matters. It would certainly be as incorrect to deny the connection between Brahminical and heterodox India here as in other matters, e. g. in the question concerning ascetic rules[1] &c.

I shall not add any further remarks upon these lectures here; what I have found especially remarkable in each one of them will be duly treated in the commentary. I shall only say that, while I am inclined to consider the dogmatical chapters dealt with above as the work of one single, and probably a rather late, author, I cannot, of course, take up the same point of view as regards the earlier original part. Not accepting the Jain tradition that the whole work, and consequently also these lectures, contains the words of Mahāvīra himself[2], one may suggest with probability that this old poetry is not the work of any one individual author at all, but was developed gradually in the religious community of monks and pious laymen. To a considerable extent they consist of stanzas of a general religious and moral content, that have been current from time immemorial amongst the ascetic communities of India; and Brahminical ascetics, as well as Buddhist and Jain monks, have drawn from this inexhaustible source the main materials for their poetry, materials that were then somewhat differently worked out amongst the adherents of different creeds. This

[1] Cp. Jacobi SBE. XXII, p. xxiv ff.

[2] According to another well-known tradition, the whole canon draws its origin from Ṛṣabha, the first *Tīrthaṃkara*.

is certainly the reason why this old religious poetry is perhaps different in words, but alike in spirit and general modes of expression, whether we find it amongst Brahmins, Jains or Buddhists.

There is still another part of our text to be dealt with, viz. the legendary chapters, which are the following:

IX.	Pravrajyā of King Nami	XX.	The great duty of the Nirgranthas
XII.	Harikeśa	XXI.	Samudrapāla
XIII.	Citra and Sambhūta	XXII.	Rathanemi
XIV.	Iṣukāra	XXIII.	Keśi and Gāutama
XVIII.	Sañjaya	XXV.	The story of the sacrifice;
XIX.	Mṛgāputra		

altogether eleven chapters. Parts of these chapters contain old legends, which are also to be found in the sacred or profane texts of the Brahmins and Buddhists, and which belong to the art of poetry that Winternitz[1] has aptly called »asketendichtung» (ascetic poetry); again, parts of them are certainly Jain in their origin, and may belong to the old set of religious legends of that church.

To the former division belong the following lectures: IX Pravrajyā of king Nami, XII Harikeśa, XIII Citra and Sambhūta, XIV Iṣukāra and XXII Rathanemi, which forms an episode belonging to the cycle of tales that group themselves around the story of Kṛṣṇa and of the great saint Ariṣṭanemi[2].

I may very suitably refer the reader to the literature concerning these legends that has already been published, mainly by Leumann and myself, and that will be duly referred to in the commentary. From these discussions it appears clear that: 1) the story of king Nami belongs to a vast cycle of legends concerning the four *pratyekabuddha's*, four kingly saints very famous amongst the Jains and Buddhists, and to some degree known even to the Brahmins; in the verses it contains certain striking cases of coincidence with stanzas occurring in the old Buddhist poetry of the Jātaka &c.; 2) the legend of Harikeśa, the holy man of low caste, bears an exact resemblance to the *Mātaṅgajātaka* (Jātaka

[1] Geschichte der indischen Litteratur I, p. 267 and passim.

[2] In the eighteenth chapter (Sañjaya) there are references to a great many legends of Jain saints, partly known also from other sources.

497), with the gāthā's of which the oldest and most important verses of our text show a very close coincidence; it is quite apparent that they are copied, independent of each other, from some piece of old poetry, which formed a most striking example of that ascetic literature in which the Brahminical claims to spiritual superiority were most violently attacked; 3) the chapters concerning Citra and Sambhūta (XIII) and Iṣukāra (XIV) belong, as shown by Leumann's excellent researches, to the great cycle of tales of king Brahmadatta; they form really remarkable parallels to the Jātaka's 498 and 509 (the *Citta-Sambhūta°* and *Hatthipāla-jātaka*), the main verses of which are found with very slight alterations in our texts. It is certainly a very remarkable fact that we find the same order of tales prevailing both in the Jain and in the Buddhist records, viz. Uttarādhyayana 12—13—14 and Jātaka 497—498—509[1]; 4) in the chapter called Rathanemi (XXII) and in the tale accompanying it, preserved in the commentary of Devendra[2], we can easily recognise persons and even legendary matter elsewhere known from the history of Kṛṣṇa, preserved in the Brahminical scriptures.

Moreover, chapter XVIII, vv. 34—51, contains a series of examples from the legend, relating how kings in old times renounced their power and worldly pleasures and turned monks. Most of these are specially Jain saints, not known from other literature, but we also find such famous names as Bharata and Sagara, and even the four *pratyekabuddha's* mentioned above. Moreover, two kings are mentioned who are said to have been contemporaries of Mahāvīra, viz. Daśārṇabhadra and Ud(d)āyaṇa of Sāuvīra; the latter has probably been confused with his namesake, the famous Udayana of Vatsa, husband of Vāsavadattā and the hero of many famous Sanskrit plays.

The remaining chapters of legendary content are purely Jain in character, as the holy men spoken of there are not known from any other branch of Indian literature. But although these chapters, viz. (XVIII), XIX, XX, XXI, XXIII and XXV, do not from a literary point of view present the same great interest as the lectures to which we have outside parallels, there are also in

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[1] Cp. ZDMG. 63, 182.

[2] Edited and translated in ZDMG. 64, 397 ff.

them a great many matters which may really lay claim to our vivid interest. The description (in XIX) of the tortures which are to be endured in the hells shows many interesting resemblances with other descriptions of the same sort — a topic not at all uncommon in Indian literature, as may be seen from the collections made by Scherman[1]. In XX we have an interesting account of the meeting between King Śreṇika of Magadha (the Bimbisāra of the Buddhists) and a young ascetic, the son of a wealthy man at Kāuśāmbī; the introductory situation in this chapter reminds me to a certain degree of the *Pabbajjāsutta* (Sutta Nipāta III, 1), where the first meeting between Buddha and Bimbisāra is described. The twenty-third chapter contains an interesting description of the meeting between Keśin, a follower of Pārśva, and Gāutama, a disciple of Mahāvīra, and of their discussion on various points of the creed. I feel convinced that there is preserved in this lecture a kernel of real old tradition concerning the differences in opinion between the two ancient divisions of the church, the followers of Pārśva, who seem to have kept a somewhat less severe rule of asceticism, and those of Mahāvīra[2]. As we possess, in fact, extremely scanty information concerning the conditions prevalent during the oldest periods in the history of the Jain church, this text may really be valuable as a species of historical document[3]. Finally, in the twenty-fifth chapter we have again a piece of ascetic poetry with its marked opposition to the Brahmins. The situation reminds us of that described in the introductory verses of the story of Harikeśa, and there are stanzas in this chapter which show some resemblance to those found in the Sutta Nipāta and the Dhammapada[4].

From a literary point of view it may certainly be suggested, that the chapters treating of legendary matters, to which close parallels are found in other literature, are the very oldest texts incorporated in the Uttarādhyayana. It is wholly indubitable that e. g. the chapters XII—XIV contain a certain number of verses which may be shown, by comparison with such as are found in

[1] Visionsliteratur p. 1 ff.; cp. Charpentier, Paccekabuddhageschichten, I, p. 12 ff.

[2] Cp. the conclusions drawn by Jacobi in SBE. XLV, p. 119, n. 2, 3.

[3] Cp. Cambridge History of India, vol. I, ch. VI.

[4] Cp. WZKM. XXIV, 64 ff.

non-Jain sources, to have been taken over with scarcely any alterations from an older stock of literature. But it is also beyond doubt that these old pieces of poetry have been interspersed with numerous verses, to which parallels are not to be found, and which are consequently of purely Jain fabrication. These latter have apparently been added by the poet or redactor, who incorporated in the Jain canonical writings these ancient remnants of ascetic poetry, which do not belong to any particular sect. To these were afterwards added a set of legends of Jain composition, dealing with the lives or teachings of especially Jain saints, but containing nevertheless many interesting pieces of old tradition and information regarding legendary matters. It is characteristic that, while in the old legends we find only purely mythical persons, in these later chapters we meet — at least sometimes — with persons belonging to the age of Mahāvīra himself, e. g. king Śreṇika or the disciples Keśin and Gāutama. Just as amongst the Buddhists, we find in the old Jātaka's only figures belonging to myth and legend, while in the later Avadāna's, as in the whole canonical Sutta-literature, there is nearly always mention of persons belonging to the lifetime of Buddha himself. But this somewhat later legendary poetry was certainly to a great extent moulded on patterns extant in the chapters belonging to the real old ascetic poems.

To this legendary material were then attached the texts already spoken of, which are of a purely religious and moral content or give parables illustrating various features of the creed or the law. It has already been mentioned that these parts of our text are also certainly of a considerable age, and that the main part of their contents has not exclusively Jain features, but might as well belong to the old sententious poetry of any sect. But these general sayings and maxims have, of course, been interspersed, like the old legends, with verses of purely Jain structure. In this way there came into existence a collection of several chapters, consisting of religious or moral preachings mixed with parables and legends, serving to illustrate the general maxims of the creed, viz. the vows of *ahiṃsā*, chastity, abstention from holding property, truth &c. How old this primary Uttarādhyayana may have been it is, of course, impossible to say, the more so as it is scarcely credible that one single author should have brought the whole

of the collection together; but the tradition that a regular canon was compiled as early as the Council of Pāṭaliputra (about 300 B. C.) has been referred to above (p. 8 ff.) as not being open to much doubt, and we may well suggest that the Uttarādhyayana, which bears in its main parts every mark of being of a venerable age, really formed part of this old canon. That the chapters at the end of our text, dealing with purely dogmatical topics, have been added at a later time, and are possibly the work of one single author has already been pointed out above (cp. p. 41). At what time this addition was made is also quite beyond the scope of our investigation; but it seems at least probable that the main texts of the canon already existed in their present shape before the final redaction of the canon at the Council of Valabhī (probably in 526 A. D.)[1].

This is in short the view which I have been able to arrive at concerning the origin and developement of our text. Owing to the scanty historical information concerning the history of the canon in its first period, the results are, of course, very vague. Nor do any distinct ideas suggest themselves to me from the internal evidence of the text; and I may consequently leave the text itself now in order to take a short survey of the commentaries and explanatory literature on the Uttarādhyayana that I know of.

The oldest set of commentarial works seem always to be represented by the class of scriptures called *niryukti* (: *nijjutti*). The etymological explanation of this word is open to some doubt, as we do not find the title *niryukti* used outside the Jain literature; nor does the verbal compound *nir-yuj-* furnish us with any plausible derivation. Weber[2] consequently suggested that *niryukti* must be a mistake for *nirukti*, but I scarcely feel convinced by this explanation; however, I am unable to give a more plausible one. One may agree that the Prakrit form of this word, *nijjutti*, was the older, the whole of this literature being written in Prakrit; but it is scarcely possible to identify *nijjutti* with any other Sanskrit word but this same *niryukti*, and so I am afraid we must stop at a non liquet.

The *Uttarādhyayananiryukti* contains somewhat less than 600 verses, and is, of course, written wholly in Prakrit, more exactly

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[1] Cp. p. 15 sq. above.

[2] Ind. Stud. XVII, 57, n. 2.

in the dialect styled by the grammarians Jain Māhārāṣṭrī. There are frequent forms which are more or less uncorrect from a grammatical point of view — e. g. the use of crude forms instead of nominatives &c. — and there is certainly also more than one slip in the metre. It is written in *āryā*, and the verses are always styled *gāthā* (or sometimes *dvāragāthā*) in opposition to the verses of the original text, which are called *sūtra*. The *niryukti* does not, as far as I can find, itself name its author; but there is a tradition preserved in other works of which we shall now take a short survey.

Weber Ind. Stud. XVII, 57 has quoted some verses from the Āvaśyaka-niryukti II, 1 ff., where the (not named) author tells us that he had written ten *niryukti's* on different works belonging to the canon, viz. the *Ācārāṅga*, the *Sūtrakṛtāṅga*, the *Sūryaprajñapti*, the *Daśāśrutaskandha*, *Kalpa* and *Vyavahāra*, the *Āvaśyaka*, the *Daśavāikālika*, the *Uttarādhyayana* and the *Ṛṣibhāṣita*. This passage is confronted by Weber with some verses from the *vṛtti* on Dharmaghoṣa's Ṛṣimaṇḍalasūtra[1], where these same ten *niryukti's* are enumerated and ascribed to the famous Bhadrabāhu, the pontiff of the Jain church, who died 170 A. V. (= 297 B. C.) and is said to have been the last *śrutakevalin*. Now the Ṛṣimaṇḍalasūtra itself, in v. 67[2], tells us that Bhadrabāhu had »extracted» the *Daśā*, *Kalpa* and *Vyavahāra* from the ninth *pūrva* (the *paccakkhāṇappavāya*), and he is consequently looked upon as the author — or at least redactor — both of canonical works and of commentaries on the same. I have already above (p. 24 sq.) pointed to this tradition, because I think that it may really contain some truth, viz. to the extent of the oldest set of commentaries being perhaps of a far greater age than modern scholars are generally disposed to believe. In this special case, however, the suggestion concerning the authorship of Bhadrabāhu must decidedly be false, if only for the reason that v. 97 of the *niryukti* alludes to a story of four disciples of Bhadrabāhu and the circumstances at their death[3] Further the stories of Śakaṭāla and Sthūlabhadra, alluded

[1] Quoted by Jacobi KS. p. 12 (J. has the form *Kalaka*?).

[2] Quoted by Jacobi KS. p. 11.

[3] Cp. the note on Uttar. II, 7 in my commentary. According to the tradition Bhadrabāhu really had four disciples, Godāsa, Agnidatta, Janadatta and Somadatta (Jacobi KS. p. 11).

to in vv. 106 ff.[1], could scarcely originate from Bhadrabāhu, although they are stated to have occurred during the reign of the last Nanda. For Sthūlabhadra, the successor of Bhadrabāhu, could certainly not have been styled by his far older predecessor *bhagavaṃ Thūlabhaddo* (v. 110). There may be in the *niryukti* other details too that point to the same fact, but these already mentioned are quite sufficient to prove that Bhadrabāhu cannot be its author.

Though, then, we are ignorant of the real author of our *niryukti*, we may at least believe it to be of a respectable age. There are certainly no events referred to in this text that could imply its having been composed in the period after the Council of Valabhī[2]. And, if we take into consideration that the report of Bhadrabāhu's authorship of the ten *niryukti's* may contain so much of the truth, that all these scriptures were composed nearly at the same time, we may well conclude that our *niryukti* is contemporary with the Āvaśyaka-niryukti, which may, again, be of a considerable age, as it seems to have totally supplanted the original Āvaśyaka-text.

However, old as these *niryukti's* are, they certainly do not represent the very first set of Jain commentatorial literature. This is proved even by internal evidence. For the most important aim of the *niryukti's* is apparently to give a sort of register of the legends and tales which are used to illustrate the religious sentences and moral or disciplinary rules given in the canonical text But these tales are generally given in a form that makes them absolutely unintelligible without the support of some more extensive commentary. To take an example: it would perhaps be possible to understand without the help of a commentary the *niryukti* on chapter XIV (vv. 407 ff., quoted by Leumann WZKM. VI, p. 16), although the information given there is very scanty; but there is an absolute impossibility of understanding even a single word of the long lists of names of persons and localities enumerated e. g. in the *niryukti* in chapters II or XIII (v. 95 ff. and 375 ff.) and elsewhere. From this it must appear with absolute clearness, that the *niryukti* is in its main parts only a sort of index, a collection of versus memoriales, meant to give an

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[1] On Uttar. II, 17.

[2] Cp. the suggestions made by Leumann WZKM. V, p. 115.

abbreviation of an extensive commentary, where all these tales and legends were really told at length. Whether such an old *bhāṣya*, which may probably have been in prose, ever existed in written form, or was handed down only by oral tradition, is beyond the scope of our knowledge; for it is quite apparent that the prose tales have not been preserved in their original form either by Śāntisūri or by Devendra. But we may perhaps suggest that in the schools where the different texts were the objects of "scientific" explanation there gradually accumulated a considerable stock of legends and tales, partly borrowed from collections current among the people since time immemorial, partly belonging to the "legenda aurea" of the Jains themselves, and partly perhaps invented quite recently, which then formed a sort of permanent commentary on the holy texts. When afterwards, as the number of texts and even of tales increased, it became almost impossible to keep together in due order all the materials belonging to the comments upon an individual text, a certain number of tales, which were considered to be the most suitable, were probably selected out of the multitude; these selected tales were then put into order, their leading persons and localities and (at least partly) their most important events were picked out and recorded in short verses, giving only the clue to the tale, the episodes of which had then to be filled up by oral tradition. These verses were afterwards brought together to form an index, and with them were joined verses of probably later composition and mostly dogmatical contents, meant to form an introduction to the text itself and to the different chapters of it. Thus, I think, came into existence the literature of the *niryukti's*, which are, after all, not the oldest, but the oldest existing set of commentaries on the canonical scriptures of the Jains. That they are really old is probably also proved by the fact, that they must have arisen at a time when only the most necessary part of the scriptures had been put into written form, and when, consequently, the need of such indexes really existed. For a later period these scriptures may for the most part seem to be rather superfluous, as the explanations that they supply are usually too short to be of any use without the help of later commentaries.

If there exists no trace of commentaries previous to the *niryukti*, there are plenty of them belonging to a later date. The

oldest of these must certainly be the *cūrṇi*, which possibly still exists, although I have not been able to procure any manuscript of it. Like the other texts belonging to the same class, it was written in Prakrit — this is to be seen from occasional short quotations in the later commentaries — and probably in metrical form just as the Niśīthacūrṇi &c.[1] The author of the *cūrṇi* on our text is anonymous, as far as I have been able to find out, being referred to by Śāntisūri and Devendra only as the *cūrṇikāra* or *°kṛt*. How far the explanations were carried in this work I am not able to tell; but it seems apparent that it was from the *cūrṇi* that the mass of various *pāṭha's* recorded by Śāntisūri were taken[2], as he tells us for instance that the verse Uttar. XIII, 17 was not mentioned in the *cūrṇi*. And the other works of the same class show us with sufficient clearness that they were meant to be a current commentary, explaining every verse of the sūtra.

That the text was known to these old commentators in different recensions is quite clear, as Śāntisūri not only gives single words or pairs of words, but also whole verses in quite different versions. It is especially interesting that Śāntisūri in his commentary on some verses[3] refers to the *pāṭha* followed by the *Nāgārjunīyāḥ*, i. e. the disciples of *Nāgārjuna*[4]. This Nāgārjuna was the teacher of *Govinda* and *Bhūyadinna*, who were the teachers of *Lohicca*; his disciple again was *Dūsagaṇi*, the well-known teacher of *Devardhigaṇin kṣamāśramaṇa*, the president of the great Council of Valabhī[5]. Now, for reasons which have been explained elsewhere[6], and which seem to me quite sufficient, I assume that the Council of Valabhī was held under the protection of Dhruvasena I in the year 526 A. D.; and we may, consequently, suppose that Nāgārjuna and his immediate followers

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[1] Cp. Weber Ind. Stud. XVI, 451 sq. This *cūrṇi* was written by Jinadāsa (Schubring Āyār. p. VII).

[2] Cp. Jacobi KS. p. 25.

[3] I, 47; III, 12; VI, 1 and VIII, 1, as far as I have been able to find out.

[4] Cp. the quotation *Nāgārjunīyās tu paṭhanti* &c. in *Śīlāṅka's ṭīkā* on Sūtrakṛt. II, 2, 2 (recorded by Weber Ind. Stud. XVI, 265).

[5] Cp. Nandī v. 39 ff.; Āvaś.-niry. I, 39 ff. (Weber Ind. Stud. XVII, 5, 7).

[6] Cp. IA. 1914, p. 176 f.; above p. 15 f.

may have flourished somewhere about 350—450 A. D. However, it is not wholly clear how we have to take the special mention of their *pāṭha*; one might think of schismatical differences, but the *pāṭha's* themselves do not suggest anything of that nature, nor does this seem to coincide with the great reverence paid to this teacher in the works mentioned [1]. Thus we must probably conclude that Nāgārjuna had founded a special school for interpretating the texts, in other words that we have here a convincing proof of commentatorial activity in a period previous to the council of Valabhī. But another suggestion may certainly present itself to us here. Why does Śāntisūri tell us particularly what was the *pāṭha* of the *Nāgārjunīyāḥ*? I think the answer must be this: because Nāgārjuna was the *paraṃparāguru* of Devardhigaṇin, the redactor of the *Siddhānta*. In other words: I think there existed at the time of the council of Valabhī a somewhat official text, a "versio vulgata" of the canon, although with a great many *pāṭhāntara's*; these were recorded, or had to some extent already been recorded, by the commentators, but the readings originating from the recension of Nāgārjuna and his disciples were especially mentioned, these belonging to the text current in the school to which the famous redactor of the canon himself belonged.

But I leave these suggestions, which may perhaps seem to be a little hazardous. So much seems proved that at an early time there existed a literature of commentaries in addition to the *niryukti* and the *cūrṇi*. And although the commentaries from which we may take our explanations belong to a period very much later, we may suppose with some degree of probability that they represent an unbroken chain of explanatory tradition, going back to a time perhaps not very much later than that of the origin of the canonical texts themselves. We shall now take a short survey of the commentaries known to us, of which it will be in my opinion sufficient to dwell only upon the oldest, that of Śāntisūri and that of Devendragaṇin, as the later ones are all nothing but extracts or rechauffés of them.

Śāntisūri (or *Śāntyācārya*), the author of the great *vṛtti* or *ṭīkā* called the Śiṣyahitā, which is a commentary both on the text of the Uttarādhyayana and on the *niryukti*, gives some

[1] Cp. Weber Ind. Stud. XVI, 265.

scanty account of himself in the *praśasti* (in seven verses) at the end of his work[1]. According to this[2] he belonged himself to the *Thārāpadragaccha*, which again originated from the *Kāthakarṇānvaya*; this latter had sprung from the *Candrakula*, and the *Candrakula* was a division of the *Vāirī śākhā*, which had sprung from the *Koṭika gaṇa*[3], founded by *Susthita* and *Supratibuddha*, two disciples of the pontiff *Suhastin*[4]. His teachers were *Sarvadeva* and *Abhayadeva*, who cannot, of course, have been the famous *Abhayadevasūri*, the *navāṅgavṛttikṛt*, as the latter died saṃv. 1135 or 1139 (= 1079 or 1083 A. D.), and was consequently somewhat younger than Śāntisūri. For it is reported in Dharmasāgaragaṇin's *Gurvāvalīsūtra*, under *Sarvadeva* No. 36, that Śāntisūri, surnamed the *vādivetāla*[5], the author of a commentary on the Uttarādhyayana, died saṃv. 1096 (= 1040 A. D.)[6], whilst the death of *Abhayadeva* in saṃv. 1135 (*kecit* 1139) is reported to have taken place in the time of *Yaśobhadra* and *Nemicandra*, who were separated from *Sarvadeva* by two generations of teachers, viz. *Devasūri* and another *Sarvadevasūri*.

Śāntisūri further tells us that there existed at his time several other commentaries (*vṛtti*) on the Uttarādhyayana, but that, nevertheless, he undertook his task at the instigation of *Guṇasena*. He wrote his work in Aṇahilapāṭaka, in a *cāitya* established by *Śāntyamātya*, who was an ornament (*śekhara*) of the *Bhillamāla* family. In what year the work was brought to an end is not stated, and so this is all we know of the origin of this the greatest of the preserved commentaries on our text.

The *Śiṣyahitā* only seems to exist in a very few manuscripts[7], probably because it was little used, having been superseded by

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[1] In the Berlin-Ms. fol. 400 b; published by R. G. Bhandarkar Report 1883/84, p. 440.

[2] Cp. Bhandarkar l. c. p. 129; Weber Catalog II, p. 827.

[3] Cp. KS. Sthavirāv. 13 (Jacobi KS. p. 81 f.); Bühler WZKM I, 170 ff.; III, 237; IV, 318 ff. &c.

[4] Cp. SBE. XXII, p. 292.

[5] An explanation of this epithet is not given.

[6] Cp. Klatt IA. XI, 253.

[7] I have seen only two Mss. of it, viz. the Berlin Mss. 703—706 (Weber Catalog II, p. 731 ff.) on palm-leaves, and a paper Ms. from the Deccan College, written saṃv. 1667 (Bhandarkar Report 1883/84 no 258, p. 277).

the commentary of Devendra. It is a rather large work, the Berlin-Ms. containing 400 leaves of large size with 3—7 lines of text. As far as I can judge, the commentary is an excellent piece of work, especially as regards the purely explanatory matter; each single verse of the *niryukti* — generally constituting the introductory part of the several chapters — as well as of the *sūtra* itself, is duly explained, and it is generally quite possible from the words of the commentary to find out the exact structure of the text followed by Śāntisūri. But not only so, for Śāntisūri diligently collected and embodied in his commentary all the *pāṭhāntara's* and *arthāntara's* known to him; the *pāṭhāntara's* are generally introduced by the words *paṭhanti ca*, *pāṭhāntaraś ca* or *pāṭhāntare tu*[1], and are also explained, at any rate in part. Consequently, it seems quite clear that, in working out his commentary, Śāntisūri did not follow only one of his predecessors, but made a selection from all the materials he had available. Whether he also derived from his predecessors his predilection for etymologizing — of course etymologies of the well-known Hindu art, e. g. *grasate buddhyādīn guṇān iti grāmaḥ*[2] &c. — is unknown to me; it does not appear in the work of his disciple Devendra, and we have perhaps here an individual predilection for grammatical and etymological studies.

There is, however, one special feature which forms a most striking difference between the work of Śāntisūri and that of his successor Devendra, similar as the two scriptures are in all other points. This difference occurs in the tales incorporated in the commentaries, and has been already noticed by Leumann[3]. As far as I have been able to see, there are relatively few passages in which the same tale does not appear in the works of both authors; but the difference is that, while Devendra gives us for the most part very long and exhaustive stories, of which the best specimens were selected for inclusion in Jacobi's well-known Mahārāṣṭrī-tales, the identical story occupies perhaps in Śāntisūri's work some two or three lines, or at most and only in a very few instances extends to a single page or somewhat more. Leumann thinks the reason

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[1] The *pāṭha's* belonging to the *Nāgārjunīya's* have been dealt with above, pp. 52 et seq.

[2] Comm. on Uttar. II, 14.

[3] WZKM. V, p. 113 sq.

for this most extraordinary fact is that Devendra in these passages absorbed into his work materials from various other sources, and especially from the fourth part of the *dṛṣṭivāda*, which seems to have been of a legendary and biographical content; consequently, Śāntisūri would here represent the true Uttarādhyayana-tradition, while Devendra has mixed it up with a variety of materials belonging to other parts of the canon.

This point of view is probably the correct one. For Devendra himself (Ausg. Erz. p. 55, 9—10) — in a passage already pointed out by Leumann — tells us that: *etāni ca caritāni*[1] *yathā pūrvaprabandheṣu dṛṣṭāni tathā likhitāni.* Although it is not quite easy to find out the correct meaning of the word *pūrvaprabandhāḥ*, I assume that Leumann must be right in the main in suggesting that this expression denotes some part or other of the *dṛṣṭivāda*. For the *pūrvaprabandhāḥ* can scarcely mean anything but 'commentaries on the *pūrva*'s' and, consequently, we may suggest that Devendra has here made use of some old compositions containing tales and legends, meant to illustrate some tenets of the oldest part of the canon. In connection with this we may perhaps remember that the second chapter of our text, where quite a number of tales are preserved both by Śāntisūri and Devendra, is said to have been itself extracted from a certain part of the *pūrva*'s. But this is perhaps of little importance. What seems certain is that Devendra has followed Śāntisūri in other points, but not as regards the tales, for which he must have had access to quite different sources of much greater extent.

According to the *praśasti* at the end of his work, *Devendragaṇin* completed the commentary called the *Sukhabodhā* at Aṇahilapāṭaka in the house of the merchant Dohaṭṭi saṃv. 1129 = 1073 A. D.[2] In the same *praśasti*[3] Devendra gives us further particulars of his life and work: he himself — belonging to the *Tapāgaccha* according to Klatt IA. IX — had as his teacher *Amradeva*, who was himself the pupil of *Uddyotana* of the *Bṛhadgaccha*, that be-

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[1] Viz. the biographies of the four *pratyekabuddha*'s, which are certainly drawn from older sources.

[2] Cp. Jacobi Ausg. Erz. p. VII for further details.

[3] Published by Bhandarkar Report 1883/84, p. 441 sq. (cp. Peterson Report 1884/86, App. p. 71).

longed to the *Candrakula*[1], a teacher who was praised by *Pradyumna*, *Mānadeva* and other *sūri's* (v. 8)[2]. And he also tells us that his work was undertaken on the advice of his fellow-disciple, the *ācārya Municandra*. Devendra seems to be the author also of other works[3], but these do not concern us here, where we have only to deal with his commentary on the Uttarādhyayana.

The third verse of the *praśasti* begins by giving a quotation from v. 3 of the *praśasti* of the end of Śāntisūri's work, and in vv. 4--5 Devendra continues thus:

tasyāḥ[1] *samuddhṛtā cāiṣā sūtramātrasya vṛttikā* |
ekapāṭhagatā mandabuddhīnāṃ hitakāmyayā ||
ātmasaṃsmaraṇārthāya tathā mandadhiyā mayā |
athāparādham enam me kṣamantu śrutaśālinaḥ ||

This coincides with a statement occurring in the introductory verses of the *ṭīkā*, where the author says that it has been extracted from the old commentary, which contains manifold things, but that it is *ekapāṭhagata* i. e. 'only follows one reading', and continues thus:

arthāntarāṇi pāṭhāntarāṇi sūtre ca vṛddhaṭīkātaḥ |
boddhavyāni yato'yam prārambho gamanikāmātram ||

He consequently intended not to mention either *arthāntara's* or other *pāṭha's*, but he has, nevertheless, done this in some few passages of his work. We have already seen that he found it more interesting to adorn his composition with a series of tales and legends, which are found only in a very much abbreviated form in the work of his predecessor, but have been enriched by him with materials taken from other sources. Also, he gives more metrical quotations and sentences than does Śāntisūri, and, when there are quotations from other works — e. g. from the dreambooks &c. in the comm. on chapter VIII — Śāntisūri is content

[1] On this cp. above p. 54.
[2] *Uddyotana* was the founder of the *Bṛhadgaccha*, and installed his successor saṃv. 994 = 938 A. D. according to Weber Catalog II, 1004. But in the same passage *Pradyumna* and *Mānadeva* are spoken of as two of his immediate predecessors, although according to other authorities (ibid. p. 1005) they were not counted as spiritual heads of the *gaccha*.
[3] So e. g. the *Dharmaratnaprakaraṇa*, a collection of versified tales in Sanskrit and Prakrit, printed at Palitāna in 1905.
[1] Sc. *vṛtteḥ*.

with a line or two, while Devendra gives some two or three pages full of quotations.

The consequence of this is that, although Devendra has not commented upon the *niryukti* but only upon the canonical text itself, and although he has as a rule somewhat abbreviated the explanations given by Śāntisūri — for in the purely verbal commentary he follows his predecessor almost word for word — the *ṭīkā* is not very much less extensive than the *vṛtti*. Although not to be compared in comprehensiveness and learning with the work of his predecessor, who rightly deserves to be ranked amongst the great commentators of the Jains, the commentary of Devendra is undoubtedly a very meritorious work, giving as it does a clear and concise verbal interpretation, from which the text used by him can in most cases be made out without difficulty, and enhancing the interest of his work by numerous quotations and sentences and, above all, by a large number of entertaining tales. There is, however, in this work as well as in that of Śāntisūri, a remarkable disproportion between the length of the commentary on the chapters at the beginning, and that on those at the end. The commentary on the first part of the text is full of verses, quotations and tales; but the last long tale is told in the introduction to chapter XXIII, and in the explanations on the last twelve or thirteen chapters there is scarcely a single tale related or even a single verse quoted. This disproportion will be appreciated when we mention, that in a manuscript of 344 leaves[1] the twenty-three first chapters occupy a space of about 290 leaves, while only a little more than fifty are left for the last thirteen chapters, amongst which are several of the longest in our text.

Devendra's work long ago aroused the interest of modern scholars on account of the tales contained in it, which are valuable not only as specimens of the later Jain dialect, but even more for the study of tales and folk-lore. They were first made known by Jacobi, who published in 1886 his 'Ausgewählte Erzählungen in Māhārāṣṭrī', containing ten of the longest and most interesting stories. These same stories were very ably translated into English by J. J. Meyer in his 'Hindu Tales', London 1909, and were furnished with a number of really valuable notes. Other texts have been edited by Professor Jacobi in ZDMG. 42, 493 ff. and in

[1] On this Ms. cp. ZDMG. 67, 665 ff. and below pp. 62 et seq.

the Appendix to his edition of Hemacandra's *Pariśiṣṭaparvan* pp. 1—28, by Dr. R. Fick in his book 'Eine jainistiche Bearbeitung der Sagara-Sage', Kiel 1889, and by me in ZDMG. 64, 397 ff.[1] Variæ lectiones to all these texts (except those edited in the *Pariśiṣṭaparvan*) from the oldest manuscript yet known of Devendra's text were published by myself in ZDMG. 67, 668 ff.; and, moreover, in my book entitled 'Paccekabuddhageschichten', Upsala 1908, and in ZDMG. 66, 38 ff. I treated certain of these tales at some length — especially the legends of the *pratyekabuddha's*. Other treatises dealing with the said texts will be duly noted in the commentary.

Of the later commentaries there is little to be said. The most important one seems to be the *dīpikā* of *Lakṣmīvallabha*, which is of uncertain date; it is wholly written in Sanskrit, and consequently gives even the tales in a Sanskrit version. But this does not seem to be an actual translation from the Prakrit originals given by Devendra, but rather a version taken directly from his sources, as it shows in many passages important differences from the text of the *Sukhabodhā*[2]. According to Jacobi it does not give very much help for the interpretation of the Prakrit text, as the difficult passages are for the most part simply passed over in the Sanskrit version. *Lakṣmīvallabha* was a pupil of *Lakṣmīkīrtigaṇin*, and belonged to the *Kharatara gaccha*[3]. His work has been printed in the Calcutta edition of the Uttarādhyayana, saṃv. 1936 (= 1879 A. D.).

There exists an *avacūri* to our text by *Ajitadevasūri*, the forty-first *guru* of the *Tapāgaccha*, a pupil of *Municandrasūri*, and the teacher of *Vijayasiṃhasūri*. But the year saṃv. 1273 = 1217 A. D., given by me in JA. 1910, p. 202[4], is certainly incorrect, as *Ajitadevasūri* cannot have lived and written at such a late date, a pupil of his pupil *Vijayasiṃhasūri* having written a work as early as saṃv. 1241 = 1185 A. D.[5] He was undoubtedly a contemporary of the great Hemacandra, who died in 1172 A. D. Another *ava-*

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[1] One other tale, containing the legend of Pārśva (from the Comm. on Uttar. XXIII), has recently appeared in ZDMG. 69, 321 ff.

[2] Cp. Jacobi Ausg. Erz. p. VIII.

[3] SBE. vol. XLV, p. XL.

[4] From Peterson 4th Report, p. 1; Jaina Granthāvālī, p. 38.

[5] Peterson 5th Report, p. 1.

cūri was written by *Jñānasāgarasūri*, the fiftieth *guru* of that same *Tapāgaccha*; he was born saṃv. 1404 = 1348 A. D.[1], and died saṃv. 1460 = 1404 A. D. He is known to have written his *avacūri* — in 3,600 śloka's — in saṃv. 1441 = 1385 A. D., and to have also composed similar commentaries on the *Āvaśyaka* and the *Oghaniryukti*. Some later commentaries are enumerated in JA. 1910, pp. 202 et seq.; the last of them all seems to be that of *Bhāvavijayasūri* of the *Tapāgaccha*, who wrote in 14,255 śloka's his *Uttarādhyayanasūtravṛtti* at Rohiṇī ("modern Sirohi, a native state near the Abu Hills in Rajputana", Vijaya Dharma Sūri, letter 2. VII. 1910) in saṃv. 1689 = 1633 A. D. From this text a short extract, treating of the legend of the four *pratyekabuddha's*, has been edited by me in JA. 1910, pp. 201—255.

There would certainly be a great deal more to add concerning this later commentatorial literature; but as I have made no use of all these works in preparing my edition, they being really of no value as retailing only the materials amassed by the older commentators, I do not consider it necessary to deal at any length with these works here. I shall consequently proceed to give in the following pages a short survey of the manuscripts and other sources, which have been accessible to me, and of which I have made use in working out my edition.

III.

Of the manuscripts of our text that are accessible in Europe the best are, of course, those preserved in the collection of the Royal Library at Berlin; they are described at great length by Weber Catalog II, pp. 716—739. Of these again the most important is the Ms. 703—706[2] containing the *Śiṣyahitā* of *Śāntisūri* and a copy of the *Uttarādhyayananiryukti* (from fol. 402[a] to fol. 418[b]). A very good reproduction of a leaf from this manuscript is given by Weber at the end of vol. II of his catalogue; but let me add, as this has not been remarked by Weber, that this reproduction only gives us an idea of the hand-writing that apparently prevails throughout most of the manuscript. This hand-

[1] Weber Catalog II, p. 1012; or saṃv. 1405 according to other authorities quoted JA. 1910, p. 202 n. 4.

[2] Weber l. c. p. 731 ff.

writing is admirably clear and good, and I may add for the most part nearly faultless; but to anyone, who has gone through the manuscript, it is quite evident not only that we have besides this at least two or three other different hand-writings, but also that the manuscript must have been put together from fragments of various older ones. For it occurs in quite a number of places, that, when a leaf written in the ordinary handwriting ends, and is followed by another one, written in a different hand, the latter leaf does not form the immediate continuation of the foregoing, but recapitulates to a certain extent what has been already said there. From this it seems apparent that the manuscript cannot have been written at one time by various scribes, but must have been pieced together out of two or three others, which were probably themselves fragmentary, as they were mutilated in the way described in order that a complete manuscript might be obtained.

This manuscript was, of course, read by me before using any other; what use I have made of its contents has been stated in the preface, and need not be repeated here.

Besides this one there are six paper Mss. preserved in Berlin. Though I have gone through them all carefully, I must confess that only two of them have been of any real use to me. The first one of these, Ms. no. 994[1], is furnished with an *avacūri*, which is written between and at the sides of the text. The Ms. dates from saṃv. 1496 = 1440 A. D. The other is the Ms. no. 645, which has mainly the same *avacūri* as 994, although a little more extensive, and is a clearly and well written manuscript with relatively few mistakes. The date of it was not quite clear to Weber, but was supplied later on[2], and is saṃv. 1558 = 1502 A. D. As far as I have been able to read the last words — which are very obscure because of a thin paper having been fastened over this part of the page — they run thus: *śrīmaduttarādhyayanāvacūriḥ samāptā likhitā Tapāgacche paramagurugacchanāyaka-śrī-śrī-śrī-Hemavimalasūrirāyye mahopādhyāyādhirāja-śrī-Anantahaṃsagaṇiśiṣyu paṃ° Māṇikyaśekharakṛte likhāpitā Pattanavāstavya . . . . jjamgi*[3] *Devarājabhāginī ṣrā° Dharmāilikhāpitāni uttarādhyayanāni . . . . samvat 1558 varse . . . . śu di 2* . . . . Even if fragmentary,

[1] Weber l. c. p. 717.
[2] In his catalogue, II, p. 1212.
[3] *paṃgi°* Weber.

this subscript gives us sufficient notice of the date of the manuscript; it moreover tells us that *Hemavimala* must have been already in saṃv. 1558 the head of the *Tapāgaccha*, which was not known formerly[1].

Of the other manuscripts the only one at all useful is no. 644[2], which gives the text and some short explanations written between the lines; but these are almost quite at an end on fol. 20[b], and do not contain much that could be of any use. The text mostly agrees in dubious passages with that of 994. The manuscript has no date, is probably not very old, and has scarcely any value for the reconstruction of the text. The manuscript no. 636 contains the text of the *sūtra* with a scanty sort of *vṛtti* intermixed with some glosses in *bhāṣā*; it is of no value at all, being apparently recent and full of mistakes, and moreover not complete, the commentary ending at XXII, 21, and the text at the beginning of XXIX. Manuscript no. 1066[3] contains the *avacūri*, known from the Mss. 994 and 645, but no text at all; I have not used it much, it being absolutely valueless. The same applies to no. 1341[4], which contains the text of the *sūtra* together with an anonymous *dīpikā* in Sanskrit, and which is absolutely valueless and unreliable by reason of its lapsus calami. Consequently, as stated above, though I have gone through all these Mss., there are only two of them, which have been of any real use to me.

Of the manuscripts belonging to the Deccan College I have seen six written on palm-leaf and twenty-three written on paper. Amongst these by far the most important one is the old Ms. containing the *ṭīkā* of Devendra, which is numbered 4 in the coll. 1881/82, and has been described by me in a paper published in the ZDMG. 67, 665 ff. (together with a facsimile). According to Jacobi the date given at the end of the manuscript corresponds to Wednesday, Nov. 27, 1107 A. D., and it follows from this that the copy was finished scarcely thirty-five years after the work itself had been written by the author. Concerning graphic peculiarities &c. the above-mentioned paper may be con-

[1] Klatt IA. XI, 256 gives saṃv. 1562—1572 as the years of his reign.

[2] Weber l. c. p. 716.

[3] Weber l. c. p. 717.

[4] Weber l. c. p. 718.

sulted. The manuscript is excellently written, and has, of course, been my sole and most trustworthy guide for the work of Devendra. As the old forms of letters are sometimes — especially at the beginning — somewhat difficult, I have found some help in deciphering it from a manuscript — probably belonging to the sixteenth or seventeenth century — lent to me by Vijaya Dharma Sūri in Benares[1].

Of the other palm-leaf Mss. two more contain the commentary of Devendra, of which one (no. 5 of coll. 1880/81) was written in saṃv. 1342 (= 1286 A. D.). Both are complete and rather well preserved; but I have scarcely made any use of them at all, as their value is naturally only a secondary one compared with that of the old Ms. just spoken of. The three other Mss. only contain the text of the *sūtra*; of these no. 4 of coll. 1880/81 has no date, and is very incomplete, while no. 3 of the same collection is from saṃv. 1332 (= 1266 A. D.), and is well written, but lacks the last ten leaves. I have made use for the text of the Ms. no. 2 of coll. 1880/81, which is from saṃv. 1340 (= 1284 A. D.), and written apparently by the same hand which wrote no. 5 of the same collection mentioned above. It contains 64 leaves, is quite complete and is very well and clearly written. There are apparently very few mistakes in it, although the orthography is sometimes not quite correct. But this is a fault to be found frequently even in the most excellent manuscripts.

Of the paper manuscripts two only — viz. no. 159 of coll. 1871/72 and no. 86 of coll. 1872/73 — contain the pure text. The first is dated saṃv. 1651 (= 1595 A. D.), the other has no date; the first has been rather ill used, and has numerous wormholes, the other is well preserved and clearly written. But I have made no use of them, as a short inspection revealed to me that they could be of no value for establishing the text; in fact the palm-leaf Ms. above mentioned and the Berlin paper Mss. must be quite sufficient as sources giving the text only. Amongst the other Mss. I briefly mention the following:

1. No. 1094 of coll. 1887/91 containing the *niryukti* only; the handwriting reminds me slightly of that in the Berlin Ms. No. 1341;

[1] Cp. ZDMG. 67, 667 n. 2.

2. No. 258 of coll. 1884/85 containing the commentary of *Śānty-ācārya* (*Śāntisūri*), described in the Bhandarkar Report 1884/85, p. 277 (cp. p. 440), dated saṃv. 1667 (= 1611 A. D.); well and clearly written;
3. No. 1098 of coll. 1887/91 containing the commentary of *Devendra*, dated saṃv. 1491 (= 1435 A. D.);
4. No. 135 of coll. 1892/95 containing the same work, and dated saṃv. 1479 (= 1423 A. D.)[1];
5. No. 1095 of coll. 1887/91 containing the *dīpikā* of *Lakṣmīvallabha*; a very recent Ms., dated saṃv. 1907 (= 1851 A. D.), but very well written;
6. No. 284 of coll. 1883/84 containing the *Avacūri* of *Jñānasāgara*, without date;
7. No. 1097 of coll. 1887/91 containing the *vṛtti* of *Bhāvavijaya*; without date and apparently recent, but one of the best written manuscripts I ever saw;
8. No. 1187 of coll. 1886/92 containing the *vṛtti* of *Vallabhagaṇin*; no date.

The other manuscripts are mostly anonymous, and seemed to contain nothing of special worth. The Ms. no. 162 of coll. 1871/72 contains an anonymous commentary only on the chapter XIII of the text.

Amongst all these manuscripts I have selected the following as materials for preparing my edition, and have designated them in my critical notes by the following letters:

Ś. means *Śāntisūri's Śiṣyahitā* from the Berlin Ms. no. 703—706.

D. *Devendragaṇin's Sukhabodhā* from the Deccan College manuscript no. 4 of coll. 1881—82.

A. The Deccan College manuscript no. 2 of coll. 1881/82, containing the text of the *Uttarādhyayanasūtra*.

B[1]. The Berlin Ms. no. 994, containing the text of the *sūtra* as well as an *avacūri*.

[1] There are four other Mss., also containing the work of Devendra, without dates, viz. no. 87 and 88 of coll. 1872/73, no. 260 of coll. 1883/84 and no. 1186 of coll. 1886/92.

B[2]. The Berlin Ms. no. 645, containing text of the *sūtra* and *avacūri*.

Moreover, I have used the edition of the *Uttarādhyayana-sūtra* of Jacobi, spoken of in the Preface to the present work, and henceforth referred to as *J*.

उत्तराध्ययनसूत्रम्

॥ विणयसुयं प्रथमम् अध्ययनम् ॥

संजोगा विप्पमुक्कस्स अणगारस्स भिक्खुणो ।
विणयं पाउकरिस्सामि आणुपुव्विं सुणेह मे ॥१॥
*आणानिद्देसकरे गुरूणमुववायकारए ।
इंगियागारसंपन्ने से विणीए त्ति वुच्चई[1] ॥२॥
आणानिद्देसकरे[2] गुरूणमणुववायकारए ।
पडणीए असंबुद्धे अविणीए त्ति वुच्चई[1] ॥३॥
जहा सुणी पूइकण्णी[3] निक्कसिज्जइ सव्वसो ।
एवं दुस्सील[4]पडिणीए मुहरी निक्कसिज्जई ॥४॥
*कणकुण्डगं चइत्ताणं[5] विट्ठं भुंजइ सूयरे ।
एवं सीलं चइत्ताणं दुस्सीले रमई मिए ॥५॥
सुणिया भावं साणस्स सूयरस्स नरस्स य ।
विणए ठवेज्ज अप्पाणमिच्छन्तो हियमप्पणो ॥६॥
*तम्हा विणयमेसिज्जा सीलं पडिलभेज्जए[6] ।
बुद्धपुत्त नियागट्ठी[7] न निक्कसिज्जइ कण्हुई ॥७॥
निसन्ते सियामुहरी बुद्धाणम् अन्तिए सया ।
अट्ठजुत्ताणि[8] सिक्खिज्जा निरट्ठाणि उ वज्जए ॥८॥

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[1] वुच्चइ A.
[2] °ध्यरे A. °गरे J.
[3] °कन्नी AB[1].
[4] °ले A.
[5] °ण A.
[6] °ज्ज उ J.
[7] निउं° A. J.
[8] °जुत्ताइं B[1].

अणुसासिउं न कुप्पिज्जा खंतिं सेविज्ज पण्डिए।
खुड्डेहिं सह संसग्गिं हासं कीडं च वज्जए ॥९॥
मा य चण्डालियं कासी बहुयं मा य आलवे।
कालेण य अहिज्जित्ता तउं झाइज्ज एगगो[1] ॥१०॥
आहच्च चण्डालियं कट्टु न निण्हविज्ज कयाइ वि।
कडं कडे[2] त्ति भासेज्जा अकडं नो कडे[2] त्ति य ॥११॥
मा गलियस्से[3] व[3] कसं[4] वयणमिच्छे पुणो पुणो।
कसं व दट्ठुमाइण्णे पावगं परिवज्जए ॥१२॥
*अणासवा थूलवया कुसीला
मिउं पि चण्डं पकरिन्ति सीसा।
चित्ताणुया लहु दक्खोववेया
पसायए ते हु दुरासयं पि ॥१३॥
नापुट्ठो वागरे किंचि पुट्ठो वा नालियं वए।
कोहं असच्चं कुव्वेज्जा धारेज्जा पियमप्पियं ॥१४॥
*अप्पा चेव दमेयव्वो अप्पा हु खलु दुद्दमो।
अप्पा दन्तो सुही होइ अस्सिं लोए परत्थ य ॥१५॥
वरि[5] मे अप्पा दन्तो संजमेण तवेण य।
माहं[6] परेहि दम्मन्तो बन्धणेहि वहेहि य ॥१६॥
पडणीयं च बुद्धाणं वाया अदुव कम्मुणा।
आवी वा जइ वा रहस्से नेव कुज्जा कयाइ वि ॥१७॥

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[1] एक्कउं A. [2] कडि B1.2. [3] गलियस्सु व्व B2. [4] कस्सं B
[5] वरं B1.2, J. [6] ना॰ A.

न पक्खउ न पुरउ नेव किच्चाण पिट्ठउ ।
न जुंजे ऊरुणा ऊरुं सयणे नो पडिस्सुणे ॥१८॥
*नेव पल्हत्थियं कुज्जा पक्खपिण्डं च संजए ।
पाए पसारिए वावि न चिट्ठे गुरुणन्तिए ॥१९॥
आयारिएहिं वाहित्तो तुसिणीउ न कयाइ वि ।
पसायपेही नियागट्ठी[1] उवचिट्ठे गुरुं सया ॥२०॥
आलवन्ते लवन्ते वा न निसीएज्ज कयाइ वि ।
चइऊणमासणं धीरो जउ जत्तं[2] पडिस्सुणे ॥२१॥
आसणगउ न पुच्छेज्जा नेव सेज्जागउ कया ।
आगम्मुक्कुडुउ सन्तो पुच्छिज्जा पंजलीउडो[3] ॥२२॥
एवं विणयजुत्तस्स सुत्तं[4] अत्थं च तदुभयं ।
पुच्छमाणस्स सीसस्स वागरिज्ज जहासुयं ॥२३॥
मुसं परिहरे भिक्खू न य ओहारिणिं वए ।
भासादोसं परिहरे मायं च वज्जए सया ॥२४॥
न लवेज्ज पुट्ठो सावज्जं न निरट्ठं न मम्मयं ।
अप्पणट्ठा परट्ठा वा उभयस्सन्तरेण वा ॥२५॥
समरेसु अगारेसु[5] सन्धीसु य महापहे ।
एगो एगत्थिए सद्धिं नेव चिट्ठे न संलवे ॥२६॥
*जम्मे बुद्धाणुसासन्ति[6] सीएण[7] फरुसेण वा ।
मम लाभो[8] त्ति पेहाए पयउ तं पडिस्सुणे ॥२७॥

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[1] निउ° A. [2] जुतं B1.2. [3] °लि° B1. [4] सुयं J.
[5] °सुं A, आ° J. [6] बु° B1.2, J. [7] सीतेण A.
[8] लाभु B1.2, लाहो J.

अणुसासणमोवायं दुक्कडस्स य चोयणं।
हियं तं मन्नई पन्नो वेसं होइ असाहुणो ॥२८॥
हियं विगयभया बुद्धा फरुसं पि अणुसासणं।
वेसं तं होइ मूढाणं खन्तिसोहिकरं पयं ॥२९॥
आसणे उवचिट्ठेज्जा अणुच्चे अकुए[1] थिरे।
अप्पुट्ठाई निरुट्ठाई निसीएज्जप्पकुक्कुए[2] ॥३०॥
कालेण निक्खमे भिक्खू कालेण य पडिक्कमे।
अकालं च विवज्जित्ता काले कालं समायरे ॥३१॥
परिवाडीए न चिट्ठेज्जा भिक्खू दत्तेसणं चरे।
पडिरूवेण एसित्ता मियं कालेण भक्खए ॥३२॥
नाइदूरमणासन्ने नन्नेसिं चक्खुफासउ।
एगो चिट्ठेज्ज भत्तट्ठा लंघिया[3] तं नइक्कमे ॥३३॥
नाइउच्चे न[4] नीए वा नासन्ने नाइदूरउ।
फासुयं परकडं पिण्डं पडिगाहेज्ज संजए ॥३४॥
अप्पपाणेऽप्पबीयंमि पडिच्छन्नंमि संवुडे[5]।
समयं संजए भुंजे जयं अपरिसाडियं ॥३५॥
सुकडि त्ति सुपक्कि त्ति सुच्छिन्ने सुहडे मडे।
सुणिट्ठिए सुलट्ठि[6] त्ति सावज्जं वज्जए मुणी ॥३६॥
रमए पण्डिए सासं हयं भद्दं व वाहए।
बालं सम्मइ सासन्तो गलियस्सं व वाहए ॥३७॥

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[1] अक्कुए B[1]. [2] °प° A. [3] °त्ता A, B[1.2], J. [4] व B[1.2], J. [5] °ड़े A. [6] °लिट्ठि B[1], °लट्ठि B[2].

*खड्डुया मे चवेडा मे अक्कोसा य वहा य मे ।
कल्लाणमणुसासन्तो[1] पावदिट्ठि त्ति मन्नई ॥३८॥
पुत्तो मे भाय नाइ त्ति साहू कल्लाण मन्नई ।
पावदिट्ठि उ अप्पाणं सासं दासु[2] त्ति मन्नई ॥३९॥
न कोवए आयरियं अप्पाणं पि न कोवए ।
बुद्धोवघाई न सिया न सिया तोत्तगवेसए ॥४०॥
आयरियं कुवियं नच्चा पत्तिएण पसायए[3] ।
विज्झवेज्ज पंजलीउडो[4] वएज्ज न पुणु[5] त्ति य ॥४१॥
धम्मज्जियं च ववहारं बुद्धेहायरियं सया ।
तमायरन्तो ववहारं गरहं नाभिगच्छई ॥४२॥
*मणोगयं वक्कगयं जाणित्तायरियस्स उ ।
तं परिगिज्झ वायाए कम्मुणा उववायए ॥४३॥
*वित्ते अचोइए निच्चं खिप्पं हवइ सुचोइए ।
जहोवइट्ठं सुकयं किच्चाइं कुव्वई सया ॥४४॥
नच्चा नमइ[6] मेहावी लोए कित्ती से जायए ।
हवई किच्चाणं सरणं भूयाणं जगई जहा ॥४५॥
*पुज्जा जस्स पसीयन्ति संबुद्धा पुव्वसंथुया ।
पसन्ना लाभइस्सन्ति विउलं अट्ठियं[7] सुयं ॥४६॥
*स पुज्जसत्थे सुविणीयसंसए
मणोरुई चिट्ठइ कम्मसंपया ।
तवोसमायारिसमाहिसंवुडे
महज्जुई पंच वयाइं पालिया ॥४७॥

[1] °सासन्तं A. [2] दासं B[1], दासि J. [3] °साहए B[1].
[4] °लि° B[1,2], J. [5] पुणो J. [6] °ई A. [7] इड्ढियं B[1].

स देवगन्धव्वमणुस्सपूइए
चइत्तु देहं मलपंकपुव्वयं ।
सिद्धे वा हवइ सासए
देवे वा अप्परए महिड्ढिए[1] ॥४८॥ त्ति बेमि ॥

॥ विणयसुयं समत्तं ॥

॥ परीसहज्झयणं ॥

॥ द्वितीयम् अध्ययनम् ॥

सुयं मे आउसं तेणं भगवया एवमक्खायं। इह खलु बावीसं परीसहा समणेणं भगवया महावीरेणं कासवेणं पवेइया। जे भिक्खू सोच्चा नच्चा जिच्चा अभिभूय भिक्खायरियाए परिव्वयन्तो पुट्ठो नो निहणवेज्जा ॥ कयरे ते[2] खलु[2] बावीसं परीसहा समणेणं भगवया महावीरेणं कासवेणं पवेइया। जे भिक्खू सोच्चा नच्चा जिच्चा अभिभूय भिक्खायरियाए परिव्वयन्तो पुट्ठो नो निहणवेज्जा ॥ इमे ते[2] खलु[2] बावीसं परीसहा समणेणं भगवया महावीरेणं कासवेणं पवेइया। जे भिक्खू सोच्चा नच्चा जिच्चा अभिभूय भिक्खायरियाए परिव्वयन्तो पुट्ठो नो निहणवेज्जा ॥ तं जहा ॥ दिगिंछापरीसहे[3] १ पिवासापरीसहे २ सीयपरीसहे ३ उसिणपरीसहे ४ दंसमसयपरीसहे ५ अचेलपरीसहे[4] ६ अरइ-

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[1] महि° B[1.2], J. [2] खलु ते J. [3] °गच्छा° J. (but °गंछा SBE. xlv, 9). [4] अचेलय° A.

परीसहे ७ इत्थीपरीसहे ८ चरियापरीसहे ९ निसीहियापरीसहे १० सेज्जापरीसहे ११ अक्कोसपरीसहे १२ वहपरीसहे १३ जायणापरीसहे १४ अलाभपरीसहे १५ रोगपरीसहे १६ तणफासपरीसहे १७ जल्लपरीसहे १८ सक्कारपुरक्कारपरीसहे[1] १९ पन्नापरीसहे २० अन्नाणपरीसहे २१ दंसणपरीसहे[2] २२ ॥

परीसहाणं पविभत्ती कासवेणं पवेइया ।
तं भे उदाहरिस्सामि आणुपुव्विं सुणेह मे ॥१॥

१ *दिगिंछापरिगए देहे तवस्सी भिक्खू थामवं ।
न छिन्दे न छिन्दावए न पए न पयावए ॥२॥
कालीपव्वंगसंकासे किसे धमणिसंतए[3] ।
मायन्ने असणपाणस्स अदीणमणसो[4] चरे ॥३॥

२ तओ पुट्ठो पिवासाए दोगुंछी[5] लज्जसंजए ।
सीओदगं न सेविज्जा वियडस्सेसणं चरे ॥४॥
*छिन्नावाएसु पन्थेसु आउरे सुपिवासिए[6] ।
परिसुक्खमुहादीणे[7] तं तितिक्खे परीसहं ॥५॥

३ *चरन्तं विरयं लूहं सीयं[8] फुसइ एगया ।
नाइवेलं मुणी गच्छे सोच्चाणं जिणसासणं ॥६॥
न मे निवारणम्[9] अत्थि छवित्ताणं न विज्जई ।
अहे[10] तु अग्गिं सेवामि इइ भिक्खू न चिन्तए ॥७॥

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[1] °पुरसक्कार° A. [2] सम्मत्तपरीसहे २२ (दंसणपरीसहे) J. [3] धवणि° A. [4] अद्दीण° A. [5] °गंछी B², °गुंछा° J. [6] सुप्पि° A. [7] °मुहि दीणे B¹·², J. [8] सीतं A. [9] °वारं J. [10] अहं B¹·², J.

४ उसिणंपरियावेणं परिदाहेण तज्जिए ।
घिंसु वा परियावेणं सायं[1] नो परिदेवए ॥८॥
*उण्हाहितत्ते[2] मेहावी सिणाणं वि नो पत्थए ।
गायं नो परिसिंचेज्जा न वीएज्जा य अप्पयं ॥९॥
५ पुट्ठो य दंसमसएहिं समरेव महामुणी ।
नागो संगामसीसे वा सूरो अभिहणे परं ॥१०॥
न संतसे न वारेज्जा मणं पि न पउंसए[3] ।
उवेहे[4] न हणे पाणे भुंजन्ते मंससोणियं ॥११॥
६ परिजुण्णेहि[5] वत्थेहिं होक्खामि त्ति अचेलए ।
अदुवा सचेले[6] होक्खामि[7] इइ भिक्खू न चिन्तए ॥१२॥
*एगयाचेलए होइ सचेले आवि एगया ।
एयं धम्महियं[8] नच्चा नाणी नो परिदेवए ॥१३॥
७ गामाणुगामं रीयन्तं अणगारं अकिंचणं ।
अरई[9] अणुप्पवेसेज्जा तं तितिक्खे परीसहं ॥१४॥
अरइं पिट्ठउं किच्चा विरए आयरक्खिए ।
धम्मारामे निरारम्भे उवसन्ते मुणी चरे ॥१५॥
८ *संगो एस मणूसाणं[10] जाउं लोगंमि इत्थिउं ।
जस्स एया परिन्नाया सुकडं[11] तस्स सामण्णं ॥१६॥
*एयमादाय[12] मेहावी पंकभूया उ इत्थिउं ।
नो ताहिं विणिहम्मेज्जा[13] चरेज्जत्तगवेसए ॥१७॥

1 सातं A. 2 °तत्तो J. 3 पऊसए B1.2. 4 °हू B1.2, J. 5 °न्न° B1.2. 6 °लए J. 7 होक्खं J. 8 धम्मं हियं J. 9 °ई A. 10 °णुस्सा° B1.2, J. 11 °क्क° A. 12 एवम् आ° A, B1. 13 °हन्नि° B1.2, J.

९ *एग एव चरे लाढे अभिभूय परीसहे ।
गामे वा नगरे वावि निगमे वा रायहाणिए ॥१८॥
असमाणे चरे भिक्खू नेव कुज्जा परिग्गहं ।
असंसत्ते गिहत्थेहिं अणिएउं[1] परिव्वए ॥१९॥
१० सुसाणे सुन्नगारे वा रुक्खमूले व एगउं ।
अकुक्कुउं निसीएज्जा न य वित्तासए परं ॥२०॥
*तत्थ से चिट्ठमाणस्स[2] उवसग्गाभिधारए ।
संकाभीउं न गच्छेज्जा उट्ठित्ता अन्नमासणं ॥२१॥
११ उच्चावयाहिं सेज्जाहिं तवस्सी भिक्खु[3] थामवं ।
नाइवेलं विहम्मेज्जा पावदिट्ठी विहम्मई ॥२२॥
पइरिक्कुवस्सयं[4] लद्धुं कल्लाणमदुवा पावयं ।
किमेगराइं[5] करिस्सइ[6] एवं तत्थऽहियासए ॥२३॥
१२ अक्कोसेज्जा परे भिक्खुं[7] न तेसिं पडिसंजले ।
सरिसो होइ बालाणं तम्हा भिक्खू न संजले ॥२४॥
सोच्चाणं फरुसा भासा दारुणा गामकण्टगा ।
तुसिणीउं उवेहेज्जा न ताउं मणसीकरे ॥२५॥
१३ हउं न संजले भिक्खू मणं पि न पउंसए ।
तितिक्खं परमं नच्चा भिक्खू धम्मं समायरे ॥२६॥
*समणं संजयं दन्तं हणेज्जा कोइ कत्थई ।
नत्थि जीवस्स नासु[8] त्ति एवं पेहेज्ज[9] संजए ॥२७॥

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[1] ०यउं A, ०केउं J. [2] अच्छं० B², J. [3] ०क्खू J.
[4] ०क्कं वसयं J. [5] रायं B², J. [6] ०स्सन्ति J. [7] भिक्खू A.
[8] नासो J. [9] चिन्तेज्ज J.

१४ दुक्करं खलु भो निच्चं अणगारस्स भिक्खुणो ।
सव्वं से जाइयं होइ नत्थि किंचि अजाइयं ॥२८॥
गोयरग्गपविट्ठस्स पाणी नो सुप्पसारए ।
सेउं अगारवासु[1] त्ति इइ भिक्खू न चिन्तए ॥२९॥
१५ परेसु घासमेसेज्जा भोयणे परिणिट्ठिए ।
लद्धे पिण्डे अलद्धे वा नाणुतप्पेज्ज पण्डिए ॥३०॥
अज्जेवाहं न लब्भामि अवि लाभो सुए सिया ।
जो एवं पडिसंचिक्खे अलाभो तं[2] न[2] तज्जए ॥३१॥
१६ नच्चा उप्पइयं[3] दुक्खं वेयणाए दुहट्टिए[4] ।
अदीणो थावए पन्नं पुट्ठो तत्थहियासए ॥३२॥
*तेइच्छं[5] नाभिनन्देज्जा संचिक्खत्तगवेसए ।
एवं खु तस्स सामण्णं जं न कुज्जा न कारवे ॥३३॥
१७ अचेलगस्स लूहस्स संजयस्स तवस्सिणो ।
तणेसु सयमाणस्स हुज्जा गायविराहणा ॥३४॥
*आयवस्स निवाएण अउला हवइ वेयणा ।
एवं नच्चा न सेवन्ति तन्तुजं तणतज्जिया ॥३५॥
१८ *किलिन्नगाए[6] मेहावी पंकेण व रएण वा ।
घिंसु वा परियावेण[7] सायं नो परिदेवए ॥३६॥
*वेएज्ज[8] निज्जरापेही आरियं धम्मणुत्तरं ।
जाव सरीरभेउ[9] त्ति जल्लं काएण धारए ॥३७॥

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[1] °वासो A. [2] तण A. [3] उप्पाइयं A. [4] °हत्तिए B^1.
[5] तेगि° B^2, J. [6] °स्सगत्ते A. [7] °ता° B^2, J. [8] वेदे° A.
[9] °भेउं $B^{1.2}$, J.

१९ अभिवायणमब्भुट्ठाणं सामी कुज्जा[1] निमन्तणं।
जे ताइं पडिसेवन्ति न तेसिं पीहए मुणी ॥३८॥
*अणुक्कसाई अप्पिच्छे अन्नाएसी[2] अलोलुए।
रसेसु नाणुगिज्झेज्जा नाणुतप्पेज्ज पन्नवं ॥३९॥
२० से नूणं मए पुव्वं कम्माणाणफला कडा।
जेणाहं नाभिजाणामि पुट्ठो केणइ कण्हुई ॥४०॥
अह पच्छा उइज्जन्ति कम्माणाणफला कडा।
एवमस्सासि अप्पाणं नच्चा कम्मविवागयं ॥४१॥
२१ निरट्ठगम्मि विरउ मेहुणाउ सुसंवुडो।
जो[3] सक्खं नाभिजाणामि धम्मं कल्लाणपावगं ॥४२॥
*तवोवहाणमादाय पडिमं पडिवज्जउ[4]।
एवं पि विहरउ मे छउमं[5] न नियट्टई[6] ॥४३॥
२२ नत्थि नूणं परे[7] लोए इड्ढी वावि तवस्सिणो।
अदुवा वंचिउमि त्ति इइ[8] भिक्खू न चिन्तए ॥४४॥
अभू जिणा अत्थि जिणा अदुवावि भविस्सई।
मुसं ते एवमाहंसु इइ भिक्खू न चिन्तए ॥४५॥
एए परीसहा सव्वे कासवेण निवेइया।
जे भिक्खू न विहम्मेज्जा पुट्ठो केणइ कण्हुई ॥४६॥
त्ति बेमि ॥

॥ परीसहज्झयणं समत्तं ॥

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[1] °ज्ज J. [2] असातेसी A. [3] जं A. [4] °वज्जिया A.
[5] च्छ° A. [6] °वट्टई B1·2, °वट्टए J. [7] पर° B1·2, J.
[8] इति A.

॥ चाउरंगिज्जं तृतीयम् अध्ययनम् ॥

*चत्तारि परमंगाणि दुल्लहाणीह जन्तुणो ।
माणुसत्तं सुई सद्धा संजमंमि य वीरियं ॥१॥
समावन्नाण संसारे नाणागोत्तासु जाइसु ।
कम्मा नाणाविहा कट्टु पुढो विस्संभिया पया ॥२॥
एगया देवलोएसु नरएसु वि[1] एगया ।
एगया आसुरं कायं आहाकम्मेहिं[2] गच्छई ॥३॥
एगया खत्तिउ होइ तउ चण्डालवोक्कसो[3] ।
तउ कीडपयंगो य तउ[4] कुन्थुपिवीलिया[5] ॥४॥
*एवमावट्टजोणीसु पाणिणो कम्मकिब्बिसा ।
न निविज्जन्ति संसारे सव्वट्ठेसु व[6] खत्तिया ॥५॥
कम्मसंगेहिं सम्मूढा दुक्खिया बहुवेयणा ।
अमाणुसासु जोणीसु विणिहम्मन्ति[7] पाणिणो ॥६॥
*कम्माणं तु पहाणाए आणुपुव्वी कयाइ उ ।
जीवा सोहिमणुप्पत्ता आययन्ति मणुस्सयं ॥७॥
माणुस्सं विग्गहं लद्धुं सुई धम्मस्स दुल्लहा ।
जं सोच्चा पडिवज्जन्ति तवं खन्तिमहिंसयं ॥८॥
आहच्च सवणं लद्धुं सद्धा परमदुल्लहा ।
सोच्चा नेआउयं मग्गं बहवे परिभस्सई ॥९॥

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[1] अ B[1]. [2] अहा° B[1,2], J. [3] °वुक्क° B[1,2]. [4] ततो A.
[5] °पिपो° A, °पिवा° J. [6] य J. [7] विनि° B[1,2], J.

सुइं च लद्धुं सद्धं च वीरियं पुण दुल्लहं ।
बहवे रोयमाणा वि नो य णं पडिवज्जए[1] ॥१०॥
माणुसत्तंमि आयाउं जो धम्मं सोच्च सद्दहे ।
तवस्सी वीरियं लद्धुं संवुडे[2] निद्धुणे[3] रयं ॥११॥
*सोही उज्जुयभूयस्स धम्मो सुद्धस्स चिट्ठई ।
निव्वाणं परमं जाइ घयसित्ति[4] व्व[4] पावए ॥१२॥
विगिंच[5] कम्मुणो हेउं जसं संचिणु खन्तिए ।
सरीरं[6] पाढवं[6] हिच्चा[7] उड्ढं पक्कमई दिसं ॥१३॥
विसालिसेहिं[8] सीलेहिं जक्खा उत्तरउत्तरा ।
महासुक्का व दिप्पन्ता मन्नन्ता अपुणच्चवं ॥१४॥
अप्पिया देवकामाणं कामरूवविउव्विणो ।
उड्ढं कप्पेसु चिट्ठन्ति पुव्वा वाससया बहू ॥१५॥
तत्थ[9] ठिच्चा जहाठाणं जक्खा आउक्खए चुया ।
उवेन्ति माणुसं जोणिं से दसंगेऽभिजायई[10] ॥१६॥
खेत्तं वत्थुं हिरण्णं च पसवो दासपोरुसं ।
चत्तारि कामखन्धाणि तत्थ से उववज्जई ॥१७॥
मित्तवं नायवं होइ उच्चागोए य वण्णवं ।
अप्पायंके महापन्ने अभिजाए जसोबले ॥१८॥
भोच्चा माणुस्सए भोए अप्पडिरूवे अहाउयं ।
पुव्विं विसुद्धसद्धम्मे केवलं बोहिं बुज्झिया ॥१९॥

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[1] °ई J. [2] °वुडो A. [3] °द्धणे B². [4] °सित्ते व B¹.
[5] °किंच A. [6] पाढवं सरीरं B¹·², J. [7] हे° A. [8] °ली° B¹·².
[9] जत्थ B¹. [10] °जायए B¹·², J.

चउरंगं दुल्लहं मत्ता संजमं पडिवज्जिया ।
तवसा धुयकम्मंसे[1] सिद्धे हवइ[2] सासए ॥२०॥ त्ति बेमि ॥

॥ चाउरंगिज्जं समत्तं ॥

॥ असंखयं चतुर्थम् अध्ययनम् ॥

असंखयं जीविय मा पमायए
जरोवणीयस्स हु नत्थि ताणं ।
एवं विजाणाहि जणे पमत्ते
किण्णु[3] विहिंसा अजया गहिन्ति ॥१॥
*जे पावकम्मेहि धणं मणूसा[4]
समाययन्ती[5] अमइं गहाय ।
पहाय ते पासपयट्टिए नरे
वेराणुबद्धा नरयं उवेन्ति ॥२॥
*तेणे जहा सन्धिमुहे गहीए
सकम्मुणा किच्चइ पावकारी ।
एवं पया पेच्च इहं च लोए
कडाण कम्माण न मुक्ख अत्थि ॥३॥
संसारमावन्न परस्स अट्ठा
साहारणं जं च करेइ[6] कम्मं ।
कम्मस्स ते तस्स उ वेयकाले
न बन्धवा बन्धवयं उवेन्ति ॥४॥

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[1] धुत° A, J. [2] भवति A. [3] कन्नु B[1.2]. [4] मणुस्सा B[1.2].
[5] °न्ति A. [6] करेन्ति A.

वित्तेण ताणं न लभे पमत्ते
इमंमि लोए अदुवा परत्था ।
दीवप्पणट्ठे व अणन्तमोहे
नेयाउयं दट्ठुमदट्ठुमेव ॥ ५ ॥

सुत्तेसु यावी पडिबुद्धजीवी
न वीससे पण्डिए आसुपन्ने ।
घोरा मुहुत्ता अबलं सरीरं
भारुण्डपक्खी व चरप्पमत्ते ॥ ६ ॥

चरे पयाइं परिसंकमाणो
जं किंचि पासं इह मन्नमाणो ।
लाभन्तरे जीविय वूहइत्ता[1]
पच्छा परिन्नाय मलावधंसी ॥ ७ ॥

छन्दंनिरोहेण उवेइ मोक्खं
आसे जहा सिक्खियवम्मधारी ।
पुव्वाइं वासाइं चरप्पमत्ते
तम्हा मुणी खिप्पमुवेइ मोक्खं ॥ ८ ॥

स पुव्वमेवं न लभेज्ज पच्छा
एसोवमा सासयवाइयाणं ।
विसीयई[2] सिढिले आउयंमि[3]
कालोवणीए सरीरस्स भेए ॥ ९ ॥

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[1] बू° B[1.2], J. [2] °इ B[1.2]. [3] आउंमि A.

खिप्पं न सक्केइ विवेगमेउं
तम्हा समुट्ठाय पहाय कामे ।
समिच्च लोयं[1] समया महेसी
आयाणुरक्खी[2] चरमप्पमत्ते ॥१०॥
मुहुं[3] मुहुं[3] मोहगुणे जयन्तं
अणेगरूवा समणं चरन्तं ।
फासा फुसन्ती असमंजसं च
न तेसि भिक्खू मणसा पउस्से ॥११॥
मन्दा य फासा बहुलोहणिज्जा
तहप्पगारेसु मणं न कुज्जा ।
रक्खिज्ज कोहं[4] विणएज्ज माणं
मायं न सेवे[5] पयहेज्ज[6] लोहं ॥१२॥
जेऽसंखया तुच्छा परप्पवाई
ते पिज्जदोसाणुगया परब्भा ।
एए[7] अहम्मे त्ति दुगुंछमाणो
कंखे गुणे जाव सरीरभेउ ॥१३॥ त्ति बेमि ॥

॥ असंखयं समत्तं ॥

॥ अकाममरणिज्जं पञ्चमम् अध्ययनम् ॥

*अण्णवंसि महोघंसि एगे तिण्णे दुरुत्तरं[8] ।
तत्थ एगे महापन्ने इमं पण्हमुदाहरे ॥१॥

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[1] लोगं J. [2] अप्पाणु° $B^{1.2}$, अप्पाण° J. [3] °हं A. [4] मोहं $B^{1.2}$, J.
[5] सेवेज्ज $B^{1.2}$, J. [6] पहेज्ज $B^{1.2}$, J. [7] एते A, J. [8] °रे $B^{1.2}$.

*सन्तिमे य दुवे ठाणा अक्खाया[1] मरणन्तिया ।
अकाममरणं चेव सकाममरणं तहा ॥२॥
बालाणं तु[2] अकामं तु मरणं असइं भवे ।
पण्डियाणं सकामं तु उक्कोसेण सइं भवे ॥३॥
तत्थिमं पढमं ठाणं महावीरेण देसियं ।
कामगिद्धे जहा बाले भिसं कूराइं कुव्वई ॥४॥
जे गिद्धे कामभोगेसु एगे कूडाय गच्छई ।
न मे दिट्ठे परे लोए चक्खुदिट्ठा इमा रई[3] ॥५॥
हत्थागया इमे कामा कालिया जे अणागया ।
को जाणइ परे लोए अत्थि वा नत्थि वा पुणो ॥६॥
जणेण सद्धिं होक्खामि इइ बाले पगब्भई ।
कामभोगाणुराएणं केसं संपडिवज्जई ॥७॥
तओ[4] से दण्डं समारभई[5] तसेसु थावरेसु य ।
अट्ठाए य अणट्ठाए भूयगामं[6] विहिंसई ॥८॥
हिंसे बाले मुसावाई माइल्ले पिसुणे सढे ।
भुंजमाणे सुरं मंसं सेयमेयं ति मन्नई[7] ॥९॥
कायसा वयसा मत्ते[8] वित्ते गिद्धे य इत्थिसु ।
दुहओ[9] मलं संचिणइ सिंसुणागु व्व मट्टियं ॥१०॥
तओ पुट्ठो आयंकेणं गिलाणो परितप्पई ।
पभीओ परलोगस्स कम्माणुप्पेहि अप्पणो ॥११॥

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1 आखाया A. 2 om. Mss. 3 रुई A. 4 ततो A. 5 °इ A. 6 भूतग्रामं A. 7 °ण्ण° A. 8 मत्तो J. 9 दुण्हओ A.

सुया मे नरए[1] ठाणा असीलाणं च जा गई।
बालाणं कूरकम्माणं पगाढा जत्थ वेयणा ॥१२॥
तत्थोववाइयं ठाणं जहा मेयमणुस्सुयं।
आहाकम्मेहिं गच्छन्तो सो पच्छा परितप्पई ॥१३॥
*जहा सागडिउं जाणं समं हिच्चा महापहं।
विसमं मग्गम् ओइण्णो अक्खे भग्गंमि सोयई[2] ॥१४॥
एवं धम्मं विउक्कम्मं[3] अहम्मं पडिवज्जिया।
बाले मच्चुमुहं पत्ते अक्खे भग्गे व सोयई ॥१५॥
तउ स मरणन्तंमि[4] बाले सन्तसई भया।
अकाममरणं मरई धुत्ते व कलिणा जिए ॥१६॥
एयं अकाममरणं बालाणं तु पवेइयं।
एत्तो सकाममरणं पण्डियाणं सुणेह मे ॥१७॥
*मरणं पि सपुण्णाणं जहा मेयमणुस्सुयं।
विप्पसण्णमणाघायं संजयाण वुसीमउं ॥१८॥
न इमं सव्वेसु भिक्खूसु न इमं सव्वेसुऽगारिसु।
नाणासीला अगारत्था विसमसीला य भिक्खुणो ॥१९॥
सन्ति एगेहिं भिक्खूहिं गारत्था संजमुत्तरा।
गारत्थेहि य सव्वेहिं साहवो संजमुत्तरा ॥२०॥
चीराजिणं नगिणिणं जडी संघाडिमुण्डिणं।
एयाणि वि न तायन्ति दुस्सीलं परियागयं[5] ॥२१॥

[1] नरय A. [2] °इ J. [3] °म्म A. [4] मरणे तंमि A.
[5] पडि° J, °वागयं B¹·².

पिण्डोलए व्व दुस्सीले नरगाउ न मुच्चई ।
भिक्खाए वा गिहत्थे वा सुव्वए कम्मई दिवं ॥२२॥
अगारिसामाइयंगाणि सड्ढी काएण फासए ।
पोसहं दुहओ पक्खं एगरायं[1] न हावए ॥२३॥
एवं सिक्खासमावन्ने[2] गिहिवासे वि सुव्वए ।
मुच्चई छविपव्वाओ गच्छे जक्खसलोगयं[3] ॥२४॥
अह जे संवुडे भिक्खू दोण्हं अन्नयरे सिया ।
सव्वदुक्खपहीणे वा देवे वावि महिड्ढिए ॥२५॥
उत्तराइं विमोहाइं जुईमन्ताणुपुव्वसो[4] ।
समाइण्णाइं जक्खेहिं आवासाइं जसंसिणो ॥२६॥
दीहाउया इड्ढिमन्ता समिद्धा कामरूविणो ।
अहुणोववन्नसंकासा भुज्जो अच्चिमलिप्पभा ॥२७॥
ताणि ठाणाणि गच्छन्ति सिक्खित्ता संजमं तवं ।
भिक्खाए[5] वा गिहित्थे वा जे सन्ति पडिनिव्वुडा[6] ॥२८॥
तेसिं सोच्चा सपुज्जाणं संजयाण वुसीमओ ।
न संतसन्ति मरणन्ते[7] सीलवन्ता[8] बहुस्सुया ॥२९॥
तुलिया विसेसमादाय दयाधम्मस्स खन्तिए ।
विप्पसीएज्ज मेहावी तहाभूएण अप्पणा ॥३०॥
तओ काले अभिप्पेए सड्ढी तालिसमन्तिए ।
विणएज्ज लोमहरिसं भेयं देहस्स कंखए ॥३१॥

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[1] ०राइं B[1]. [2] ०वसे A. [3] जक्खे० B[1.2]. [4] जुइ० J.
[5] ०ए B[1.2], J. [6] ०ड्डे A. [7] मरणं B[1.2]. [8] ०गन्ता A, ०वन्तो B[1.2], J.

अह कालंमि संपत्ते आघायाय समुस्सयं[1] ।
सकाममरणं मरई तिण्हमन्नयरं मुणी ॥३२॥ त्ति बेमि ॥

॥ अकाममरणिज्जं समत्तं ॥

॥ खुड्डागनियंठिज्जं षष्ठम् अध्ययनम् ॥

*जावन्तविज्जापुरिसा[2] सव्वे ते दुक्खसंभवा ।
लुप्पन्ति बहुसो मूढा संसारंमि अणन्तए ॥१॥
*समिक्ख पंडिए तम्हा पासजाई पहे बहू ।
अप्पणा सच्चमेसेज्जा मेत्तिं[3] भूएसु कप्पए ॥२॥
माया पिया ण्हुसा[4] भाया भज्जा पुत्ता य ओरसा ।
नालं ते मम ताणाए[5] लुप्पन्तस्स सकम्मुणा ॥३॥
एयमट्ठं सपेहाए पासे समियदंसणे ।
छिन्द गेद्धिं सिणेहं च न कंखे पुव्वसंथुयं ॥४॥
गवासं मणिकुंडलं पसवो दासपोरुसं ।
सव्वमेयं चइत्ताणं कामरूवी भविस्ससि ॥५॥
अज्झत्थं सव्वउ सव्वं दिस्स पाणे पियायए ।
न हणे पाणिणो पाणे भयवेराउ उवरए ॥६॥
आयाणं नरयं दिस्स नायएज्ज तणामवि ।
दोगुंछी अप्पणो पाए दिन्नं भुंजेज्ज भोयणं ॥७॥
*इहमेगे उ मन्नन्ति[6] अप्पच्चक्खाय पावगं ।
आयरियं विदित्ताणं[7] सव्वदुक्खाण मुच्चई ॥८॥

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[1] °स्सुयं A. [2] जावन्ति J. [3] मित्तिं A. [4] एहुसा $B^{1.2}$. [5] °णाय J. [6] °म्म° A. [7] विद्द° B^1.

भणन्ता अकरेन्ता य बन्धमोक्खपइण्णिणो[1] ।
वायाविरियमेत्तेण समासासेन्ति अप्पयं[2] ॥९॥
*न चित्ता तायए भासा कुओ विज्जाणुसासणं ।
विसन्ना[3] पावकम्मेहिं बाला पंडियमाणिणो ॥१०॥
*जे केइ सरीरे सत्ता वण्णे[4] रूवे य सव्वसो ।
मणसा कायवक्केणं सव्वे ते दुक्खसंभवा ॥११॥
आवन्ना[5] दीहमद्धाणं संसारंमि अणन्तए ।
तम्हा सव्वदिसं पस्सं अप्पमत्तो परिव्वए ॥१२॥
बहिया[6] उड्ढमादाय नावकंखे कयाइ वि ।
पुव्वकम्मखयट्ठाए इमं देहं समुद्धरे ॥१३॥
*विविच्च[7] कम्मुणो हेउं कालकंखी परिव्वए ।
मायं पिंडस्स पाणस्स कडं लद्धूण भक्खए ॥१४॥
सन्निहिं[8] च न कुव्वेज्जा लेवमायाए संजए ।
पक्खीपत्तं समादाय निरवेक्खो परिव्वए ॥१५॥
एसणासमिओ लज्जू गामे अणियओ चरे ।
अप्पमत्तो पमत्तेहिं पिंडवायं गवेसए ॥१६॥

एवं से उदाहु अणुत्तरनाणी अणुत्तरदंसी[9] अणुत्तरनाणदंसणधरे अरहा नायपुत्ते भगवं वेसालिए वियाहिए त्ति बेमि॥

॥ खुड्डागनियंठिज्जं समत्तं ॥

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[1] बंभ° B^1. [2] °गं A. [3] °सा A. [4] A. add. य.
[5] °सा A. [6] प° A. [7] °गिंच A, $B^{1.2}$. [8] °सु° A. [9] °सि A.

॥ एलयं सत्तमम् अध्ययनम् ॥

जहाएसं समुद्दिस्स कोइ पोसेज्ज एलयं।
ओयणं[1] जवसं देज्जा पोसेज्जा वि सयंगणे ॥१॥
*तओ से पुट्ठे परिवूढे जायमेए[2] महोदरे।
पीणिए विउले देहे आएसं परिकंखए ॥२॥
जाव न एइ आएसे[3] ताव जीवइ सो दुही।
अह पत्तंमि आएसे सीसं छेत्तूण भुज्जई ॥३॥
जहा से खलु उरब्भे आएसाए समीहिए।
एवं बाले अहम्मिट्ठे ईहई नरयाउयं ॥४॥
*हिंसे बाले मुसावाई अद्धाणंसि विलोवए।
अन्नदत्तहरे[4] तेणे माई कं[5] नु[5] हरे सढे ॥५॥
इत्थीविसयगिद्धे य महारंभपरिग्गहे।
भुंजमाणे सुरं मंसं परिवूढे परंदमे ॥६॥
अयकक्करभोई[6] य तुंडिल्ले[7] चियलोहिए[8]।
आउयं नरए कंखे जहाएसं व एलए ॥७॥
आसणं सयणं जाणं वित्तं कामे[9] य[9] भुंजिया।
दुस्साहडं धणं हिच्चा बहुं संचिणिया रयं ॥८॥
तओ कम्मगुरू जन्तू पच्चुप्पन्नपरायणे।
अय[10] व्व आगयाएसे मरणन्तंमि सोयई[11] ॥९॥

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1 ऊयणं $B^{1.2}$. 2 °मेदे J. 3 °सो A. 4 °सु° A
5 कसु A. कएऊ B^{1}. 6 °कक्करे A. 7 °ल्ले $B^{1.2}$. 8 °सोणिए B^{2}
9 कामाणि $B^{1.2}$, J. 10 अए $B^{1.2}$, J. 11 सोयए B^{2}.

तउ आउपरिक्खीणे चुया देहा विहिंसगा।
आसुरीयं दिसं बाला गच्छन्ति अवसा तमं ॥१०॥
जहा कागणिए[1] हेउं सहस्सं हारए[2] नरो।
अपच्छं अम्बगं भोच्चा राया रज्जं तु हारए ॥११॥
एवं माणुस्सगा कामा देवकामाण अन्तिए।
सहस्सगुणिया भुज्जो आउं कामा य दिव्विया ॥१२॥
*अणेगवासानउया जा सा पन्नवउ ठिई।
जाणि जीयन्ति दुम्मेहा ऊणवाससयाउए[3] ॥१३॥
जहा य तिन्नि[4] वाणिया मूलं घेत्तूण निग्गया।
एगो ऽत्थ लहई[5] लाभं एगो मूलेण आगउ ॥१४॥
एगो मूलं पि हारित्ता आगउ तत्थ वाणिउ।
ववहारे उवमा एसा एवं धम्मे वियाणह ॥१५॥
माणुसत्तं भवे मूलं लाभो देवगई भवे।
मूलच्छेएण जीवाणं नरगतिरिक्खत्तणं[6] धुवं ॥१६॥
दुहउ गई बालस्स आवई[7] वहमूलिया[8]।
देवत्तं माणुसत्तं च जं जिए लोलयासढे ॥१७॥
तउ जिए सई[9] होइ दुविहं दोग्गइं गए।
दुल्लहा तस्स उम्मुग्गा[10] अद्धाए सुइरादवि ॥१८॥
एवं जियं[11] सपेहाए[12] तुलिया बालं च पंडियं।
मूलियं ते पवेसन्ति माणुसिं जोणिमेन्ति जे ॥१९॥

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[1] कागिणीए $B^{1.2}$. [2] °ई $B^{1.2}$, J. [3] ऊणि $B^{1.2}$. [4] °न्नि A.
[5] °ए $B^{1.2}$, J. [6] नरय° B^{1}. [7] आवती A. [8] बहु° B^{1}.
[9] सई $B^{1.2}$, J. [10] °म्म° $B^{1.2}$, J. [11] जिए A. [12] सा° $B^{1.2}$.

*वेमायाहिं सिक्खाहिं जे नरा गिहिसुव्वया ।
उवेन्ति माणुसं जोणिं कम्मसच्चा हु पाणिणो ॥२०॥
*जेसिं तु विउला सिक्खा मूलियं ते अइच्छिया ।
सीलवन्ता सवीसेसा[1] अदीणा जन्ति देवयं ॥२१॥
*एवमद्दीणवं भिक्खुं[2] आगारिं च वियाणिया ।
कहण्णु जिच्चमेलिक्खं जिच्चमाणे न संविदे ॥२२॥
जहा कुसग्गे उदगं समुद्देण समं मिणे ।
एवं माणुस्सगा कामा देवकामाण अन्तिए ॥२३॥
कुसग्गमेत्ता इमे कामा सन्निरुद्धंमि आउए ।
कस्स हेउं पुराकाउं जोगक्खेमं न संविदे ॥२४॥
*इह कामाणियट्टस्स अत्तट्ठे अवरज्झई ।
सोच्चा नेयाउयं मग्गं जं भुज्जो परिभस्सई ॥२५॥
इह कामणियट्टस्स अत्तट्ठे नावरज्झई ।
पूइदेहनिरोहेणं[3] भवे देवि त्ति मे सुयं ॥२६॥
इड्ढी[4] जुई[5] जसो वण्णो आउं सुहमणुत्तरं ।
भुज्जो जत्थ मणुस्सेसु तत्थ से उववज्जई ॥२७॥
*बालस्स पस्स बालत्तं अहम्मं पडिवज्जिया[6] ।
चिच्चा धम्मं अहम्मिट्ठे नरए[7] उववज्जई[7] ॥२८॥
धीरस्स पस्स धीरत्तं सच्चधम्माणुवत्तिणो ।
चिच्चा अधम्मं धम्मिट्ठे देवेसु उववज्जई ॥२९॥

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[1] ॰वि॰ A. [2] ॰क्खू A. [3] पूति॰ A. [4] ॰ड्ढी A.
[5] जुत्ती A. [6] ॰वज्जिणो B[1.2], J. [7] नरएसुव॰ A.

तुलियाण बालभावं अबालं चेव पंडिए।
चइऊण बालभावं अबालं सेवई[1] मुणि ॥३०॥ त्ति बेमि॥

॥ एलयज्झयणं सत्तमं ॥

॥ काविलीयम् अष्टमम् अध्ययनम् ॥

*अधुवे असासयंमी संसारंमि दुक्खपउराए।
किं नाम होज्ज तं कम्मयं जेणाहं दोग्गइं न गच्छेज्जा[2] ॥१॥
*विजहित्तु पुव्वसंजोयं न सिणेहं कहिंचि कुव्वेज्जा।
असिणेहसिणेहकरेहिं दोसपओसेहि[3] मुच्चए भिक्खू ॥२॥
तो नाणदंसणसमग्गो हियनिस्सेसाय[4] सव्वजीवाणं।
तेसिं विमोक्खणट्ठाए भासई मुणिवरो विगयमोहो ॥३॥
*सव्वं गन्थं कलहं च विप्पजहे तहाविहं भिक्खू।
सव्वेसु कामजाएसु[5] पासमाणो न लिप्पई ताई ॥४॥
भोगामिसदोसविसन्ने[6] हियनिस्सेयसबुद्धिवोच्चत्थे।
बाले य मन्दिए मूढे बज्झई मच्छिया व खेलंमि ॥५॥
*दुपरिच्चया इमे कामा नो सुजहा अधीरपुरिसेहिं।
अह सन्ति सुव्वया साहू जे तरन्ति अतरं[7] वणिया वा ॥६॥
*समणामु[8] एगे वयमाणा पाणवहं[9] मिया अयाणन्ता।
मन्दा निरयं गच्छन्ति बाला पावियाहिं दिट्ठीहिं ॥७॥

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[1] °ए B1.2, J. [2] °ज्जं A. [3] °हिं B1.2. [4] °साए B1.2. J.
[5] °जातेसु A. [6] °ण्णे A. [7] अयरं B1. [8] समणा नु J.
[9] पाणि° B1.

न हु पाणवहं[1] अणुजाणे मुच्चेज्ज कयाइ सव्वदुक्खाणं ।
एवारिएहिं[2] अक्खायं जेहिं इमो साहुधम्मो पन्नत्तो ॥८॥
*पाणे य नाइवाएज्जा से समीइ त्ति वुच्चई ताई ।
तउ से पावयं कम्मं निज्जाइ उदगं व थलाउ[3] ॥९॥
*जगनिस्सिएहिं भूएहिं[4] तसनामेहिं थावरेहिं च ।
नो तेसिमारभे दंडं मणसा वयसा कायसा चेव ॥१०॥
सुद्धेसणाउ नच्चाणं तत्थ ठवेज्ज भिक्खू अप्पाणं ।
जायाए घासमेसेज्जा रसगिद्धे न सिया भिक्खाए ॥११॥
*पन्ताणि चेव सेवेज्जा सीयपिंडं पुराणकुम्मासं ।
अदु वक्कसं पुलागं वा जवणट्ठाए निसेवए मंथुं[5] ॥१२॥
जे लक्खणं च सुविणं अंगविज्जं[6] च जे पउंजन्ति ।
न हु ते समणा वुच्चन्ति एवं आयरिएहिं अक्खायं ॥१३॥
इहजीवियं अणियमेत्ता पभट्ठा समाहिजोएहिं ।
ते कामभोगरसगिद्धा उववज्जन्ति[7] आसुरे काए ॥१४॥
*तत्तो[8] वि य उव्वट्टित्ता संसारं बहुं अणुपरियडन्ति ।
बहुकम्मलेवलित्ताणं बोही होइ सुदुल्लहा[9] तेसिं ॥१५॥
कसिणं पि जो इमं लोयं पडिपुण्णं दलेज्ज इक्कस्स ।
तेणावि से न संतुस्से[10] इइ दुप्पूरए इमे आया ॥१६॥
*जहा लाहा तहा लोहो लाहा लोहो पवड्ढई[11] ।
दोमासकयं कज्जं कोडीए वि न निट्ठियं ॥१७॥

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[1] पाणि° B^1. [2] एवायरि° $B^{1.2}$, J. [3] थालीउ J. [4] रूवेहिं B^1. [5] मंथं A. [6] °विज्जाउ B^1 [7] °न्तो A. [8] तउ B^1. [9] °भा A. [10] °तुसिज्जा $B^{1.2}$. [11] °वड्ढई J.

नो रक्खसीसु गिज्झेज्जा गंडवच्छासु ऽणेगचित्तासु ।
जाउ पुरिसं पलोभित्ता खेल्लन्ति जहा व दासेहिं ॥१८॥
नारीसु नोवगिज्झेज्जा इत्थी विप्पजहे अणागारे ।
धम्मं च पेसलं नच्चा तत्थ ठवेज्ज भिक्खू अप्पाणं ॥१९॥
इइ एस धम्मे अक्खाए कविलेणं च विसुद्धपन्नेणं ।
तरिहिन्ति[1] जे उ काहिन्ति तेहिं आराहिया दुवे लोग ॥२०॥
त्ति बेमि ॥

॥ काविलीयं समत्तं ॥

॥ नमिपव्वज्जा नवमम् अध्ययनम् ॥

चइऊण देवलोगाउ उववन्नो माणुसंमि लोगंमि ।
उवसन्तमोहणिज्जो सरई पोराणियं जाइं[2] ॥१॥
जाइं सरित्तु भयवं सहसंबुद्धो अणुत्तरे धम्मे ।
पुत्तं ठवेत्तु रज्जे अभिणिक्खमई नमी राया ॥२॥
से[3] देवलोगसरिसे अन्तेउरवरगउ वरे भोए ।
भुंजित्तु नमी राया बुद्धो भोगे परिच्चयई ॥३॥
मिहिलं[4] सपुरजणवयं[5] बलमोरोहं च परियणं सव्वं ।
चिच्चा अभिनिक्खन्तो एगन्तमहिट्ठिउ भयवं ॥४॥
कोलाहलगभूयं[6] आसी मिहिलाए पव्वयन्तंमि ।
तइया रायरिसिंमि नमिंमि अभिणिक्खमन्तंमि ॥५॥

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[1] तर॰ J. [2] जायं B¹·², J. [3] सो B¹·², J. [4] म॰ B¹·², J.
[5] सु॰ B¹. [6] कोलाहलसंभूयं B¹·², J.

अब्भुट्ठियं रायरिसिं पव्वज्जाठाणमुत्तमं ।
सक्को माहणरूवेण[1] इमं वयणमब्बवी ॥६॥
किण्णु भो अज्ज मिहिला[2] कोलाहलगसंकुला ।
सुव्वन्ति दारुणा सद्दा पासाएसु गिहेसु य ॥७॥
एयमट्ठं निसामित्ता हेऊकारणचोइउं[3] ।
तउं नमी रायरिसी देविन्दं इणमब्बवी ॥८॥
मिहिलाए[2] चेइए वच्छे सीयच्छाए मणोरमे ।
पत्तपुप्फफलोवेए बहूणं बहुगुणे सया ॥९॥
वाएण हीरमाणंमि चेइयंमि मणोरमे ।
दुहिया असरणा अत्ता एए कन्दन्ति भो खगा ॥१०॥
एयमट्ठं निसामित्ता हेऊकारणचोइउं ।
तउं[4] नमिं रायरिसिं देविन्दो इणमब्बवी ॥११॥
एस अग्गी य वाऊ य एयं डज्झइ मन्दिरं ।
भयवं अन्तेउरं तेणं कीस णं नावपेक्खह[5] ॥१२॥
एयमट्ठं निसामित्ता हेऊकारणचोइउं ।
तउं नमी रायरिसी देविन्दं इणमब्बवी ॥१३॥
सुहं वसामो जीवामो जेसि मो नत्थि किंचण ।
मिहिलाए[2] डज्झमाणीए न मे डज्झइ किंचण ॥१४॥
चत्तपुत्तकलत्तस्स निव्वावारस्स भिक्खुणो ।
पियं न विज्जई किंचि अप्पियं पि न विज्जई ॥१५॥

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[1] माहणवेसेणं $B^{1.2}$, J. [2] म° $B^{1.2}$, J. [3] °वाइउं A. [4] ततो A.
[5] °पिक्खए A, B^2. °पक्खहं B^1.

बहुं खु मुणिणो भद्दं अणगारस्स भिक्खुणो ।
सव्वउ विप्पमुक्कस्स एगन्तमणुपस्सउ ॥१६॥
एयमट्ठं निसामित्ता हेऊकारणचोइउ ।
तउ नमिं रायरिसिं देविन्दो इणमब्बवी ॥१७॥
पागारं कारइत्ताणं गोपुरट्टालगाणि च ।
उस्सूलगसयग्घीउ तउ गच्छसि खत्तिया ॥१८॥
एयमट्ठं निसामित्ता हेऊकारणचोइउ ।
तउ नमी रायरिसी देविन्दं इणमब्बवी ॥१९॥
*सद्धं[1] नगरं किच्चा तवसंवरमग्गलं[2] ।
खन्तिं[3] निउणपागारं तिगुत्तं दुप्पधंसयं ॥२०॥
धणुं परक्कमं किच्चा जीवं च इरियं सया ।
धिइं च केयणं किच्चा सच्चेण पलिमन्थए[4] ॥२१॥
तवनारायजुत्तेण भित्तूणं कम्मकंचुयं ।
मुणी विगयसंगामो भवाउ परिमुच्चए ॥२२॥
एयमट्ठं निसामित्ता हेऊकारणचोइउ ।
तउ नमिं रायरिसिं देविन्दो इणमब्बवी ॥२३॥
पासाए कारइत्ताणं वद्धमाणगिहाणि य ।
बालग्गपोइयाउ य तउ गच्छसि खत्तिया ॥२४॥
एयमट्ठं निसामित्ता हेऊकारणचोइउ ।
तउ नमी रायरिसी देविन्दं इणमब्बवी ॥२५॥

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[1] च add. B[2]. [2] °संजमम° al. [3] खन्ति A, B[2], खन्ती J.
[4] °मंघए B[1.2].

संसयं खलु सो कुणई जो मग्गे कुणई घरं ।
जत्थेव गन्तुमिच्छेज्जा तत्थ कुव्वेज्ज[1] सासयं ॥ २६ ॥
एयमट्ठं निसामित्ता हेऊकारणचोइउं ।
तउ नमिं रायरिसिं देविन्दो इणमब्बवी ॥ २७ ॥
आमोसे लोमहारे य गंठिभेए य तक्करे ।
नगरस्स खेमं काऊणं तउ गच्छसि खत्तिया ॥ २८ ॥
एयमट्ठं निसामित्ता हेऊकारणचोइउं ।
तउ नमी रायरिसी देविन्दं इणमब्बवी ॥ २९ ॥
असइं तु मणुस्सेहिं मिच्छा दंडो पजुंजई ।
अकारिणोऽत्थ बज्झन्ति मुच्चई कारउ जणो ॥ ३० ॥
एयमट्ठं निसामित्ता हेऊकारणचोइउं ।
तउ नमिं रायरिसिं देविन्दो इणमब्बवी ॥ ३१ ॥
*जे केइ[2] पत्थिवा तुज्झं नानमन्ति[3] नराहिवा ।
वसे ते ठावइत्ताणं तउ गच्छसि खत्तिया ॥ ३२ ॥
एयमट्ठं निसामित्ता हेऊकारणचोइउं ।
तउ नमी रायरिसी देविन्दं इणमब्बवी ॥ ३३ ॥
जो सहस्सं सहस्साणं संगामे दुज्जए जिणे ।
एगं जिणेज्ज अप्पाणं एस से परमो जउ ॥ ३४ ॥
अप्पाणमेव जुज्झाहि किं ते जुज्झेण बज्झउ ।
अप्पणामेवमप्पाणं जइत्ता[4] सुहमेहए ॥ ३५ ॥
पंचिन्दियाणि कोहं माणं मायं तहेव लोहं च ।
दुज्जयं चेव अप्पाणं सव्वं अप्पे जिए जियं ॥ ३६ ॥

[1] कुज्जेज्ज A. [2] केति A. [3] णो° A. [4] जिणित्ता B[1].

एयमट्ठं निसामित्ता हेऊकारणचोइउं ।
तउं नमिं रायरिसिं देविन्दो इणमब्बवी ॥३७॥
जइत्ता विउले जन्ने भोइत्ता समणमाहणे ।
दत्ता[1] भोच्चा य जिट्ठा[2] य तउं गच्छसि खत्तिया ॥३८॥
एयमट्ठं निसामित्ता हेऊकारणचोइउं ।
तउं नमी रायरिसी देविन्दं इणमब्बवी ॥३९॥
जो सहस्सं सहस्साणं मासे मासे गवं दए ।
तस्स वि संजमो सेउं अदिन्तस्स वि किंचण ॥४०॥
एयमट्ठं निसामित्ता हेऊकारणचोइउं ।
तउं नमिं रायरिसिं देविन्दो इणमब्बवी ॥४१॥
*घोरासमं चइत्ताणं अन्नं पत्थेसि आसमं ।
इहेव पोसहरउं भवाहि मणुयाहिवा ॥४२॥
एयमट्ठं निसामित्ता हेऊकारणचोइउं ।
तउं नमी रायरिसी देविन्दं इणमब्बवी ॥४३॥
मासे मासे तु जो बालो कुसग्गेण तु भुंजए ।
न सो सक्खायधम्मस्स[3] कलं अग्घइ सोलसिं ॥४४॥
एयमट्ठं निसामित्ता हेऊकारणचोइउं ।
तउं नमिं रायरिसिं देविन्दो इणमब्बवी ॥४५॥
*हिरण्णं सुवण्णं मणिमुत्तं कंसं दूसं च वाहणं ।
कोसं वड्ढावइत्ताणं तउं गच्छसि खत्तिया ॥४६॥
एयमट्ठं निसामित्ता हेऊकारणचोइउं ।
तउं नमी रायरिसी देविन्दं इणमब्बवी ॥४७॥

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[1] दच्चा B1.2, J. [2] जु° B1. [3] सुयक्खायस्स धम्मस्स B1.2, J.

*सुवखरुप्पस्स उ पव्वया भवे
सिया हु केलाससमा असंखया ।
नरस्स लुद्धस्स न तेहिं किंचि
इच्छा उ आगाससमा अणन्तिया ॥४८॥
*पुढवी साली जवा चेव हिरखं पसुभिस्सह ।
पडिपुखं नालमेगस्स इइ विज्जा तवं चरे ॥४९॥
एयमट्ठं निसामित्ता हेऊकारणचोइउं ।
तउं नमिं रायरिसिं देविन्दो इणमब्बवी ॥५०॥
*अच्छेरयमब्भुदए भोए चयसि पत्थिवा ।
असन्ते कामे पत्थेसि संकप्पेण विहम्मसि[1] ॥५१॥
एयमट्ठं निसामित्ता हेऊकारणचोइउं ।
तउं नमी रायरिसी देविन्दं इणमब्बवी ॥५२॥
सल्लं कामा विसं कामा कामा आसीविसोवमा ।
कामे[2] पत्थेमाणा अकामा जन्ति दोग्गइं ॥५३॥
अहे वयन्ति[3] कोहेणं माणेणं अहमा गई ।
माया गईपडिग्घाउं लोभाउं दुहउं भयं ॥५४॥
अवउज्झिऊण माहणरूवं विउव्विऊण[4] इन्दत्तं ।
वन्दइ अभित्थुणन्तो इमाहि महुराहिं वग्गूहिं ॥५५॥
अहो ते निज्जिउं कोहो अहो माणो पराजिउं ।
अहो निरक्किया माया अहो[5] लोभो वसीकउं ॥५६॥

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[1] ०न्न० B[1.2], J. [2] य add. B[1.2], J. [3] वयइ Mss. J.
[4] विउरूव्विऊण B[1.2], J. [5] ते add. A.

अहो ते अज्जवं साहु अहो ते साहु मद्दवं।
अहो ते उत्तमा खन्ती अहो ते मुत्ति उत्तमा ॥५७॥
इहं सि उत्तमो भन्ते पच्छा होहिसि उत्तमो।
लोगुत्तमुत्तमं[1] ठाणं सिद्धिं गच्छसि नीरउं ॥५८॥
एवं अभित्थुणन्तो रायरिसिं उत्तमाए सद्धाए।
पयाहिणं करेन्तो पुणो पुणो वन्दई सक्को ॥५९॥
*तो वन्दिऊण पाए चक्कंकुसलक्खणे मुणिवरस्स।
आगासेणुप्पइउं ललियचलकुंडलतिरीडी[2] ॥६०॥
नमी नमेइ अप्पाणं सक्खं सक्केण चोइउं।
चइऊण गेहं च वेदेही[3] सामण्णे पज्जुवट्ठिउं ॥६१॥
एवं करेन्ति संबुद्धा पंडिया पवियक्खणा।
विणियट्टन्ति भोगेसु जहा से नमी रायरिसी ॥६२॥
॥ त्ति बेमि ॥

॥ नमिपव्वज्जा समत्ता ॥

॥ दुमपत्तयं दशमम् अध्ययनम् ॥

दुमपत्तए पण्डुयए[4] जहा निवडइ [5]राइगणाण अच्चए।
एवं मणुयाण जीवियं समयं गोयम मा पमायए ॥१॥
*कुसग्गे जह [6]ओसबिन्दुए थोवं चिट्ठइ लम्बमाणए।
एवं मणुयाण जीवियं समयं गोयम मा पमायए ॥२॥
इइ इत्तरियम्मि आउए जीवियए[7] बहुपच्चवायए[8]।

[1] लोग° B¹. [2] °ड़े J. [3] वै° B¹. [4] पण्डुए B².
[5] राय° J.; B¹ om. [6] उस° A. [7] जीविए य A. [8] °सच्च° B¹.

परिजूरइ ते सरीरयं केसा पराडुरया हवन्ति ते ।
से जिब्भबले य हायई समयं गोयम मा पमायए ॥२४॥
परिजूरइ ते सरीरयं केसा पराडुरया हवन्ति ते ।
से फासबले य हायई समयं गोयम मा पमायए ॥२५॥
परिजूरइ ते सरीरयं केसा पराडुरया हवन्ति ते ।
से सब्वबले य हायई समयं गोयम मा पमायए ॥२६॥
अरई गराडं विसूइया आयंका विविहा फुसन्ति ते ।
विहडइ विद्धंसइ ते सरीरयं समयं गोयम मा पमायए ॥२७॥
वोच्छिन्द सिरोहमप्पणो कुमुयं सारइयं व पाणियं ।
से सब्वसिरोहवज्जिए समयं गोयम मा पमायए ॥२८॥
चिच्चाण धणं च भारियं पब्वइओ हि सि अणगारियं ।
मा वन्तं पुणो वि आइए[1] समयं गोयम मा पमायए ॥२९॥
अवउज्झिय मित्तबन्धवं विउलं चेव धणोहसंचयं ।
मा तं बिइयं[2] गवेसए समयं गोयम मा पमायए ॥३०॥
न हु जिणे अज्ज दिस्सई[3] बहुमए दिस्सइ[3] मग्गदेसिए ।
संपइ नेयाउए पहे समयं गोयम मा पमायए ॥३१॥
अवसोहिय कराटगा पहं ओइणो सि पहं महालयं ।
गच्छसि मग्गं विसोहिया समयं गोयम मा पमायए ॥३२॥
अबले जह भारवाहए मा मग्गे विसमे वगाहिया ।
पच्छा पच्छाणुतावए समयं गोयम मा पमायए ॥३३॥

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[1] आविए B[1.2], J. [2] वितियं A. [3] °ति A, दीसई B[1].

तिण्णो हु सि अण्णवं महं किं पुण चिट्ठसि तीरमागओ ।
अभितुर[1] पारं गमित्तए समयं गोयम मा पमायए ॥३४॥
अकलेवरसेणिम् उस्सिया[2] सिद्धिं गोयम लोयं गच्छसि ।
खेमं च सिवं अणुत्तरं समयं गोयम मा पमायए ॥३५॥
बुद्धे परिनिव्वुडे चरे गामगए नगरे व संजए ।
सन्तीमग्गं च वूहए समयं गोयम मा पमायए ॥३६॥
बुद्धस्स निसम्म भासियं सुकहियमट्ठपओवसोहियं ।
रागं दोसं[3] च[3] छिन्दिया सिद्धिगइं गए गोयमे ॥३७॥
॥ त्ति बेमि ॥

॥ दुमपत्तयं समत्तम् ॥

॥ बहुस्सुयपुज्जम्[4] एकादशं अध्ययनम् ॥

संजोगा विप्पमुक्कस्स अणगारस्स भिक्खुणो ।
आयारं पाउकरिस्सामि आणुपुव्विं सुणेह मे ॥१॥
जे यावि होइ निव्विज्जे थद्धे लुद्धे अणिग्गहे ।
अभिक्खणं उल्लवई अविणीए अबहुस्सुए ॥२॥
अह पंचहिं ठाणेहिं जेहिं सिक्खा न लब्भई ।
थम्भा कोहा[5] पमाएणं रोगेणालस्सएण य ॥३॥
अह अट्ठहिं ठाणेहिं सिक्खासीलि त्ति वुच्चई ।
अहस्सिरे[6] सया[7] दन्ते न य मम्ममुदाहरे ॥४॥

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1 °उर B^{1}. 2 ऊसिया $B^{1.2}$, J. 3 दोसमेव A.
4 बहुस्सुयं $B^{1.2}$, J. 5 मोहा $B^{1.2}$, J. 6 °हसि° A. 7 सदा A.

नासीले न विसीले न[1] सिया अइलोलुए ।
अकोहणे सच्चरए सिक्खासीलि त्ति वुच्चई ॥५॥
अह चोद्दसहिं[2] ठाणेहिं वट्टमाणे उ संजए ।
अविणीए वुच्चई सो[3] उ निव्वाणं[4] च न गच्छइ ॥६॥
अभिक्खणं कोही हवइ पबन्धं च पकुव्वई ।
मेत्तिज्जमाणो वमइ[5] सुयं[6] लद्धूण मज्जई ॥७॥
अवि पावपरिक्खेवी अवि मित्तेसु कुप्पई ।
सुप्पियस्सावि मित्तस्स रहे भासइ पावयं ॥८॥
पइण्णवाई[7] दुहिले थद्धे लुद्धे अणिग्गहे ।
असंविभागी अवियत्ते अविणीए त्ति वुच्चई ॥९॥
अह पन्नरसहिं ठाणेहिं सुविणीए त्ति वुच्चई ।
नीयावत्ती अचवले अमाई अकुऊहले ॥१०॥
अप्पं च अहिक्खिवई पबन्धं च न कुव्वई ।
मेत्तिज्जमाणो भयई सुयं[6] लद्धुं न मज्जई ॥११॥
न य पावपरिक्खेवी न य मित्तेसु कुप्पई ।
अप्पियस्सावि मित्तस्स रहे कल्लाण भासई ॥१२॥
कलहडमरवज्जिए बुद्धे अभिजाइए ।
हिरिमं पडिसंलीणे सुविणीए त्ति वुच्चई ॥१३॥
वसे गुरुकुले निच्चं जोगवं उवहाणवं ।
पियंकरे पियंवाई[8] से सिक्खं लद्धुमरिहई ॥१४॥

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[1] A add वि. [2] चउ° B^1.2, J. [3] स B^1.2 [4] ने° A.
[5] °न्ति A. [6] सुतं A. [7] °वादी A. [8] °वाती A.

जहा संखम्मि पयं निहियं दुहओ वि विरायइ ।
एवं बहुस्सुए भिक्खू धम्मो कित्ती तहा सुयं ॥१५॥
जहा से कम्बोयाणं आइण्णे कन्थए सिया ।
आसे जवेण[1] पवरे एवं हवइ बहुस्सुए ॥१६॥
जहाइण्णसमारूढे सूरे दढपरक्कमे ।
उभओ नन्दिघोसेणं एवं हवइ[2] बहुस्सुए ॥१७॥
जहा[3] करेणुपरिकिण्णे कुंजरे सट्ठिहायणे ।
बलवन्ते अप्पडिहए एवं हवइ बहुस्सुए ॥१८॥
जहा से तिक्खसिंगे जायखन्धे विरायई ।
वसहे जूहाहिवई एवं हवइ बहुस्सुए ॥१९॥
जहा से तिक्खदाढे उदग्गे[4] दुप्पहंसए ।
सीहे मियाण पवरे एवं हवइ बहुस्सुए ॥२०॥
जहा से वासुदेवे संखचक्कगयाधरे ।
अप्पडिहयबले जोहे एवं हवइ बहुस्सुए ॥२१॥
जहा से चाउरन्ते चक्कवट्टी महिड्ढिए[5] ।
चोद्दसरयणाहिवई एवं हवइ बहुस्सुए ॥२२॥
जहा से सहस्सक्खे वज्जपाणी पुरन्दरे ।
सक्के देवाहिवई एवं हवइ बहुस्सुए ॥२३॥
जहा से तिमिरविद्धंसे उच्चिट्ठन्ते[6] दिवायरे ।
जलन्ते इव तेएण एवं हवइ बहुस्सुए ॥२४॥

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[1] जवणे A. [2] °ति A [3] A add से. [4] उयग्गे A.
[5] मह° B1.2, J. [6] उत्ति° B1.2, J.

जहा से उडुवई चन्दे नक्खत्तपरिवारिए ।
पडिपुण्णे पुण्णमासीए एवं हवइ बहुस्सुए ॥२५॥
*जहा से सामाइयाणं कोट्ठागारे सुरक्खिए ।
नाणाधन्नपडिपुण्णे एवं हवइ बहुस्सुए ॥२६॥
जहा सा दुमाण पवरा जम्बू नाम सुदंसणा ।
[1]अणाढियस्स देवस्स एवं हवइ बहुस्सुए ॥२७॥
*जहा सा नईण पवरा सलिला सागरंगमा ।
सीया नीलवन्तपवहा एवं हवइ बहुस्सुए ॥२८॥
जहा से नगाण पवरे सुमहं मन्दरे गिरी ।
नाणोसहिपज्जलिए एवं हवइ बहुस्सुए ॥२९॥
जहा से सयंभुरमणे उदही अक्खओदए[2] ।
नाणारयणपडिपुण्णे एवं हवइ बहुस्सुए ॥३०॥
समुद्दगम्भीरसमा दुरासया
अचक्किया केणइ दुप्पहंसया ।
सुयस्स पुण्णा विउलस्स ताइणो
खवित्तु कम्मं गइमुत्तमं गया ॥३१॥
तम्हा सुयमहिट्ठिज्जा उत्तमट्ठगवेसए ।
जेणप्पाणं परं चेव सिद्धिं संपाउणेज्जासि ॥३२॥

॥ त्ति बेमि ॥

॥ बहुस्सुयपुज्जं समत्तं ॥

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[1] आ° B[1.2], J. [2] अक्खरो° B[1].

॥ हरिएसिज्जं द्वादशम् अध्ययनम् ॥

*सोवागकुलसंभूओ गुणुत्तरधरो मुणी ।
हरिएसबलो नाम आसि भिक्खू जिइन्दिओ ॥ १ ॥
इरिएसणभासाए उच्चारसमिईसु[1] य ।
जओ आयाणनिक्खेवे संजओ सुसमाहिओ ॥ २ ॥
मणगुत्तो वयगुत्तो कायगुत्तो जिइन्दिओ[2] ।
भिक्खट्ठा बम्भइज्जम्मि जन्नवाडे उवट्ठिओ[3] ॥ ३ ॥
तं पासिऊणम्[4] एज्जन्तं तवेण परिसोसियं ।
पन्तोवहिउवगरणं उवहसन्ति अणारिया ॥ ४ ॥
*जाईमयपडिथद्धा[5] हिंसगा अजिइन्दिया ।
अबम्भचारिणो बाला इमं वयणमब्बवी[6] ॥ ५ ॥
कयरे[7] आगच्छइ[8] दित्तरूवे काले विगराले[9] फोक्कनासे ।
ओमचेलए पंसुपिसायभूए संकरदूसं परिवरिय[10] कण्ठे ॥ ६ ॥
*को रे[11] तुवं[12] इय[13] अदंसणिज्जे काए व आसाइहमागओ सि ।
ओमचेलया पंसुपिसायभूया गच्छ क्खलाहि किमिहं
ठिओ सि ॥ ७ ॥
जक्खे[14] तहिं तिन्दुयरुक्खवासी अणुकम्पओ तस्स
महामुणिस्स ।
पच्छायइत्ता नियगं सरीरं इमाइं वयणाइमुदाहरित्था ॥ ८ ॥

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1 °तोसु J. 2 जिते° A. 3 °वाडमुव° Mss. J.
4 °ण $B^{1.2}$, J. 5 °बद्धा Mss. J. 6 °वं B^{1}. 7 कतरे A.
8 °ति A. 9 °क° $B^{1.2}$. 10 परिहिय A, °हरिय $B^{1.2}$, J.
11 कयरे Mss. J. 12 तुमं Mss. J. 13 एत्थ J. 14 जक्खो $B^{1.2}$, J.

समणो अहं संजओ बम्भयारी विरओ[1] धणपयणप-
रिग्गहाओ ।
परप्पवित्तस्स उ भिक्खकाले अन्नस्स अट्ठा[2] इहमाग-
ओमि ॥ ९ ॥

*वियरिज्जइ खज्जइ[3] भुज्जई[3] अन्नं पभूयं भवयाणमेयं[4] ।
जाणेह[5] मे जायणजीविणु[6] त्ति सेसावसेसं लभऊ
तवस्सी ॥ १० ॥

उवक्खडं भोयण माहणाणं अत्तट्ठियं सिद्धमिहेगपक्खं ।
न ऊ[7] वयं[7] एरिसमन्नपाणं दाहामु तुज्झं किमिहं
ठिओसि ॥ ११ ॥

*थलेसु बीयाइ ववन्ति कासगा[8] तहेव निन्नेसु य आससाए ।
एयाए सद्धाए दलाह[9] मज्झं आराहए पुण्णमिणं खु
खित्तं ॥ १२ ॥

खेत्ताणि[10] अम्हं विइयाणि लोए जहिं पकिण्णा विरुहन्ति
पुण्णा ।
जे माहणा जाइविज्जोववेया ताइं तु खेत्ताइ सुपेसलाइं ॥ १३ ॥

कोहो य माणो य वहो य जेसिं मोसं अदत्तं च परिग्गहं च ।
ते माहणा जाइविज्जाविहूणा ताइं तु खेत्ताइ सुपावयाइं ॥ १४ ॥

*तुब्भेत्थ भो भारधरा गिराणं अट्ठं न जाणेह[11] अहिज्ज वेए ।
उच्चावयाइं मुणिणो चरन्ति ताइं तु खेत्ताइ सुपेसलाइं ॥ १५ ॥

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[1] °तो A. [2] इट्ठा B¹. [3] भुज्जइ खज्जई A. [4] °व J.
[5] °णाहि B1.2, J. [6] °णो A, J, °णं B¹, ण B². [7] तुब्बयं A.
[8] B1.2 कासगा ante ववंति exh. [9] °हि B², J, °दाहि B¹. [10] °इं B1.2.
[11] °णाह B1.2, J.

अज्झावयाणं पडिकूलभासी पभाससे किं तु[1] सगासि अम्हं।
अवि एयं विणस्सउ अन्नपाणं न य णं दाहामु तुमं
नियण्ठा ॥१६॥

समिईहि मज्झं सुसमाहियस्स गुत्तीहि गुत्तस्स जिइन्दियस्स।
जइ मे न दाहित्थ अहेसणिज्जं किमज्ज[2] जन्नाण लहित्थ
लाहं ॥१७॥

के एत्थ खत्ता उवजोइया वा अज्झावया वा सह खण्डिएहिं।
एयं दण्डेण फलएण[3] हन्ता कण्ठम्मि घेत्तूण खलेज्ज
जो णं ॥१८॥

अज्झावयाणं वयणं सुणेत्ता उद्धाइया तत्थ बहू[4] कुमारा।
दण्डेहि वित्तेहि कसेहि चेव समागया तं इसि[5]
तालयन्ति ॥१९॥

रन्नो तहिं कोसलियस्स धूया भद्द त्ति नामेण अणिन्दियंगी।
तं पासिया संजय हम्ममाणं कुद्धे कुमारे परिनिव्ववेइ ॥२०॥

देवाभिओगेण निओइएणं दिन्ना मु[6] रन्ना मणसा न झाया।
नरिन्ददेविन्दभिवन्दिएणं जेणम्हि वन्ता इसिणा स एसो॥२१॥

एसो हु[7] सो उग्गतवो महप्पा जितिन्दिओ संजओ
बम्भयारी।
जो मे तया नेच्छइ दिज्जमाणिं[8] पिउणा सयं कोसलिएण
रन्ना ॥२२॥

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[1] किसु A. [2] किमित्थ B[1.2], J. [3] फलेण B[1.2], J. [4] बहवे A. [5] मुणि A, B[1]. [6] तु A, सु B[1.2], J. [7] उ J. [8] °णी A.

*महाजसो एसो महाणुभागो[1] घोरव्वओ घोरपरक्कमो य।
मा एयं हीलेह अहीलणिज्जं मा सव्वे तेएण भे निद्दहेज्जा ॥२३॥
*एयाइं तीसे वयणाइ सोच्चा पत्तीइ भद्दाइ सुहासियाइं।
इसिस्स वेयावडियट्ठयाए जक्खा कुमारे विणिवारयन्ति ॥२४॥
ते घोररूवा ठिय अन्तलिक्खेऽसुरा तहिं तं जण तालयन्ति।
ते भिन्नदेहे रुहिरं वमन्ते पासित्तु भद्दा इणमाहु भुज्जो ॥२५॥
गिरिं नहेहिं खणह अयं दन्तेहिं[2] खायह।
जायतेय पाएहि हणह जे भिक्खुं अवमन्नह ॥२६॥
आसीविसो उग्गतवो महेसो घोरव्वओ घोरपरक्कमो य।
अगणिं व पक्खन्द पयंगसेणा जे भिक्खुयं भत्तकाले वहेह ॥२७॥
सीसेण एयं सरणं उवेह समागया सव्वजणेण तुब्भे[3]।
जइ[4] इच्छह जीवियं वा धणं वा लोगं पि एसो कुविओ डहेज्जा ॥२८॥
*अवहेडिय पिट्ठिसउत्तमंगे पसारिया बाहु अकम्मचेट्ठे।
निब्भेरियच्छे रुहिरं वमन्ते उड्ढंमुहे निग्गयजीहनेत्ते ॥२९॥
ते पासिया खण्डियकट्ठभूए विमणो विसण्णो अह माहणो सो।
इसिं पसाएइ[5] सभारियाओ हीलं च निन्दं च खमाह[6] भन्ते ॥३०॥

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[1] °भावो B[1.2], J. [2] दंतेण B[1]. [3] तुम्हे B[2], J. [4] जति A.
[5] °ति A. [6] °मे° B[1.2], J.

बालेहि मूढेहि अयाणएहिं जं होलिया तस्स खमाह भन्ते।
महप्पसाया इसिणो हवन्ति न हु मुणी कोवपरा हवन्ति ॥३१॥
*पुव्विं च इण्हिं च अणागयं च मणप्पदोसो न मे अत्थि[1] कोइ[1]।
जक्खा हु वेयावडियं करेन्ति तम्हा हु एए निहया[2] कुमारा ॥३२॥
अत्थं च धम्मं च वियाणमाणा तुब्भं न वि कुप्पह भूइपन्ना।
तुब्भं तु पाए सरणं उवेमो समागया सव्वजणेण अम्हे ॥३३॥
अच्चेमु ते महाभाग न ते किंचि न अच्चिमो।
भुंजाहि सालिमं कूरं नाणावंजणसंजुयं ॥३४॥
इमं च मे अत्थि पभूयमन्नं तं भुंजसू अम्ह अणुग्गहट्ठा।
बाढं ति पडिच्छइ भत्तपाणं मासस्स ऊ पारणए महप्पा ॥३५॥
तहियं गन्धोदयपुप्फवासं दिव्वा तहिं[3] वसुहारा य वुट्ठा।
पहयाओ दुन्दुहीओ सुरेहिं आगासे अहो दाणं च घुट्ठं ॥३६॥
*सक्खं खु दीसइ तवोविसेसो न दीसई जाइविसेस कोई।
सोवागपुत्तं हरिएससाहुं जस्सेरिसा इड्ढि महाणुभागा ॥३७॥
किं माहणा जोइसमारभन्ता उदएण सोहिं बहिया विमग्गह।
जं मग्गहा बाहिरियं विसोहिं न तं सुइट्ठं[4] कुसला वयन्ति ॥३८॥

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[1] कोइ अत्थि B¹. [2] एएहि हया B¹·², J. [3] तु add. B¹.
[4] °दिट्ठं Mss. J.

कुसं च जूवं तणकट्ठमग्गिं सायं च पायं उदगं फुसन्ता ।
पाणाइ भूयाइ विहेडयन्ता भुज्जो वि मन्दा पगरेह पावं ॥३९॥

कहं च रे भिक्खु वयं जयामो पावाइ कम्माइ पुणोल्लयामो ।
अक्खाहि णे[1] संजय जक्खपूइया कहं सुजट्ठं कुसला वयन्ति ॥४०॥

*छज्जीवकाए असमारभन्ता[2] मोसं अदत्तं च असेवमाणा ।
परिग्गहं इत्थिओ माणमायं एयं परिन्नाय चरन्ति[3] दन्ता ॥४१॥

सुसंवुडा[4] पंचहि संवरेहिं इह जीवियं अणवकंखमाणा[4] ।
वोसट्ठकाइ[5] सुइचत्तदेहा[4] महाजयं जयइ जन्नसिट्ठं ॥४२॥

के ते जोई के व ते जोइठाणे का ते सुया किं[6] व ते कारिसंगं ।
एहा[7] य ते कयरा सन्ति भिक्खू कयरेण होमेण हुणासि जोइं ॥४३॥

तवो जोई जीवो जोइठाणं जोगा सुया सरीरं कारिसंगं ।
कम्मेहा संजमजोगसन्ती होमं हुणामि इसिणं पसत्थं ॥४४॥

के ते हरए के य ते सन्तितित्थे कहिं सिणाओ[8] व रयं जहासि ।
आइक्ख णे संजय जक्खपूइया इच्छामो नाउं भवओ सगासे ॥४५॥

*धम्मे हरए बम्भे सन्तितित्थे अणाविले अत्तपसन्नलेसे ।
जहिं सिणाओ[8] विमलो विसुद्धो सुसीइभूओ पजहामि[9] दोसं ॥४६॥

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[1] नो B[1.2], J. [2] य समायरंता B[1]. [3] चरेज्ज A. [4] °णे B[1.2], J.
[5] °उं J. [6] कं A, J. [7] एधा A. [8] सिएहाउं B[1.2]. [9] °य° A.

एयं सिणाणं कुसलेहि दिट्ठं महासिणाणं इसिणं पसत्थं ।
जहि सिणाया[1] विमला विसुद्धा महारिसी उत्तमं ठाणं
पत्त ॥४७॥ त्ति बेमि ॥

॥ हरिएसिज्जं समत्तं ॥

॥ चित्तसम्भूइज्जं त्रयोदशम् अध्ययनम् ॥

जाईपराजइओ खलु कासि नियाणं तु हत्थिणपुरम्मि ।
चुलणीए बम्भदत्तो उववन्नो पउमगुम्माओ[2] ॥१॥
कम्पिल्ले सम्भूओ[3] चित्तो पुण जाओ पुरिमतालम्मि ।
सेट्ठिकुलम्मि[4] विसाले धम्मं सोऊण पव्वइओ ॥२॥
कम्पिल्लम्मि य नयरे समागया दो वि चित्तसम्भूया ।
सुहदुक्खफलविवागं कहेन्ति ते एक्कमेक्कस्स ॥३॥
चक्कवट्टी महिड्ढीओ बम्भदत्तो महायसो ।
भायरं बहुमाणेणं इमं वयणमब्बवी ॥४॥
आसीमु[5] भायरो दो वि अन्नमन्नवसाणुगा ।
अन्नमन्नमणूरत्ता अन्नमन्नहिएसिणो ॥५॥
दासा दसण्णे आसीमु[6] मिया कालिंजरे नगे ।
हंसा मयंगतीरे सोवागा[7] कासिभूमिए ॥६॥
देवा य देवलोगम्मि आसि अम्हे महिड्ढिया ।
इमा नो[8] छट्ठिया जाई अन्नमन्नेण जा विणा ॥७॥

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[1] सिणहाउं $B^{1\cdot 2}$. [2] नलिणिगु° B^{1}, °तो A. [3] °तो A. [4] °घरंमि B^{1}. [5] आसिमु D. आसीमो A, आसिमो $B^{1\cdot 2}$, J. [6] आसी Mss. J. [7] चंडाला B^{2}. [8] मे A.

कम्मा नियाणपयडा तुमे राय विचिन्तिया ।
तेसिं फलविवागेण विप्पओगमुवागया ॥८॥
सच्चसोयप्पगडा कम्मा मए पुरा कडा ।
ते अज्ज परिभुंजामो किं तु चित्ते वि से तहा ॥९॥
सव्वं सुचिण्णं सफलं नराणं कडाण कम्माण न मोक्ख अत्थि ।
अत्थेहि कामेहि य उत्तमेहिं आया ममं पुण्णफलो-
ववेए ॥१०॥
जाणाहि संभूय महाणुभागं[1] महिड्ढियं पुण्णफलोववेयं ।
चित्तं पि जाणाहि तहेव रायं इड्ढी जुई तस्स वि य
प्पभूया ॥११॥
*महत्थरूवा[2] वयणप्पभूया गाहाणुगीया नरसंघमज्झे ।
जं भिक्खुणो सीलगुणोववेया इहं जयन्ते सुमणो[3] म्हि
जाओ ॥१२॥
*उच्चोयए महु कक्के य बम्भे पवेइया आवसहा य रम्मा ।
इमं गिहं चित्त धणप्पभूयं पसाहि पंचालगुणोववेयं ॥१३॥
नट्टेहि गीएहि य वाइएहिं नारीजणाहिं[4] परियारयन्तो[5] ।
भुंजाहि भोगाइ इमाइ भिक्खू मम रोयई[6] पव्वज्जा हु
दुक्खं ॥१४॥
*तं पुव्वनेहेण कयाणुरागं नराहिवं कामगुणेसु गिद्धं ।
धम्मस्सिओ तस्स हियाणुपेही चित्तो इमं वयणमुदाह-
रित्था ॥१५॥

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[1] °भावं A, B[1]. [2] महप्पहत्थ° B[1]. [3] स° S', D, Mss. J.
[4] °जणाइं D, A, B[2], J. [5] °वा° D, B[1.2], J. [6] °ते A.

सव्वं विलवियं गीयं सव्वं नट्टं विडम्बियं[1] ।
सव्वे आभरणा भारा सव्वे कामा दुहावहा ॥१६॥
*बालाभिरामेसु दुहावहेसु न तं सुहं कामगुणेसु रायं ।
विरत्तकामाण तवोहणाणं जं भिक्खुणं सीलगुणे रयाणं॥१७॥
नरिंद जाई[2] अहमा नराणं सोवागजाई[2] दुहओ गयाणं ।
जहिं वयं सव्वजणस्स वेस्सा वसी य सोवागनिवेसणेसु ॥१८॥
तीसे य जाईइ[3] उ पावियाए वुच्छामु सोवागनिवेसणेसु ।
सव्वस्स लोगस्स दुगंछणिज्जा इहं तु कम्माइ पुरे कडाइं ॥१९॥
*सो दाणि सिं राय महाणुभागो[4] महिड्डिओ पुण्णफलोववेओ।
चइत्तु भोगाइ असासयाइं आदाणहेउं अभिणिक्खमाहि ॥२०॥
इह जीविए राय असासयम्मि धणियं तु पुण्णाइ अकुव्वमाणो।
से सोयई मच्चुमुहोवणीए धम्मं अकाऊण परंसि[5] लोए ॥२१॥
जहेह सीहो व मियं गहाय मच्चू नरं नेइ हु अन्तकाले ।
न तस्स माया व पिया व भाया कालम्मि तम्मंसहरा
भवंति ॥२२॥
न तस्स दुक्खं विभयन्ति नाइओ न मित्तवग्गा न सुया न
बंधवा ।
एक्को सयं पच्चणुहोइ दुक्खं कत्तारमेव अणुजाइ कम्मं ॥२३॥
चेच्चा दुपयं च चउप्पयं च खेत्तं गिहं धणधन्नं च सव्वं ।
सकम्मबीओ अवसो पयाइ परं भवं सुंदर पावगं वा ॥२४॥

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[1] °डम्बणा B[1.2], J. [2] °ती A. [3] जातीय A.
[4] °भावो B[1]. [5] परम्मि B[1.2], J.

तं एक्कं[1] तुच्छसरीरगं से चिईगयं दहिय उ पावगेणं ।
भज्जा य पुत्तावि य नायओ य दायारमन्नं[2] अणुसंक-
मन्ति ॥२५॥

उवणिज्जई[3] जीवियमप्पमायं वण्णं जरा हरइ[3] नरस्स राय ।
पंचालराया वयणं सुणाहि मा कासि कम्माइ महा-
लयाइं ॥२६॥

*अहं पि जाणामि जहेह साहू जं मे तुमं साहसि वक्कमेयं ।
भोगा इमे संगकरा हवन्ति जे दुज्जया अज्जो अम्हा-
रिसेहिं ॥२७॥

हत्थिणपुरम्मि चित्ता दट्ठूणं नरवइं महिड्ढीयं[4] ।
कामभोगेसु गिद्धेणं नियाणमसुहं कडं ॥२८॥
तस्स मे अपडिकन्तस्स इमं एयारिसं फलं ।
जाणमाणो वि जं धम्मं कामभोगेसु मुच्छिओ[5] ॥२९॥
नागो जहा पंकजलावसन्नो दट्ठुं थलं नाभिसमेइ[6] तीरं ।
एवं वयं कामगुणेसु गिद्धा न भिक्खुणो मग्गमणुव्व-
यामो ॥३०॥

अच्चेइ कालो तरन्ति[7] राइओ न यावि भोगा पुरिसाण निच्चा ।
उविच्च भोगा पुरिसं चयन्ति दुमं जहा खीणफलं व
पक्खी ॥३१॥

*जइ तं सि भोगे चइउं असत्तो अज्जाइ कम्माइ करेहि रायं ।
धम्मे ठिओ सव्वपयाणुकम्पी तो होहिसि देवो इओ विउव्वी ॥३२॥

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[1] इक्कगं B[1]. [2] दाता° A. [3] °ति A. [4] °ड्ढि° B[1.2], J.
[5] °तो A. [6] °ति A. [7] त्त° A. B[1.2], तू° J. तुरियंति v. l. *Leumann*.

न तुज्झ भोगे चइऊण बुद्धी गिद्धो सि आरम्भपरिग्गहेसु ।
मोहं कओ एत्तिउ विप्पलावु[1] गच्छामि रायं आम-
न्तिओ सि ॥३३॥
पंचालराया वि य बम्भदत्तो साहुस्स तस्स वयणं अकाउं ।
अणुत्तरे भुंजिय कामभोगे अणुत्तरे सो नरए पविट्ठो ॥३४॥
*चित्तो वि कामेहि विरत्तकामो उदग्गचारित्ततवो महेसी ।
अणुत्तरं संजम पालइत्ता अणुत्तरं सिद्धिगइं गओ ॥३५॥
॥ त्ति बेमि ॥

॥ चित्तसम्भूइज्जं समत्तं ॥

॥ उसुयारिज्जं चतुर्दशम् अध्ययनम् ॥

देवा भवित्ताण पुरे भवम्मी केई[2] चुया एगविमाणवासी ।
पुरे पुराणे उसुयारनामे[3] खाए[4] समिद्धे सुरलोगरम्मे ॥१॥
सकम्मसेसेण पुराकएणं कुलेसुदग्गेसु[5] य ते पसूया ।
निव्विण्णसंसारभया जहाय जिणिंदमग्गं सरणं पवन्ना ॥२॥
पुमत्तमागम्म कुमार दो वी पुरोहिओ तस्स जसा य पत्ती ।
विसालकित्ती य तहोसुयारो[6] रायत्थ देवी कमलावई[7] य ॥३॥
जाईजरामच्चुभयाभिभूया बहिंविहाराभिनिविट्ठचित्ता ।
संसारचक्कस्स विमोक्खणट्ठा दट्ठूण ते कामगुणे विरत्ता ॥४॥

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[1] °वो B[1,2], J. [2] केती A. [3] दसु° B[1]. [4] °ते A.
[5] कुलेसु उग्गेसु A, B[1]. [6] ततोसु° A, तहेसु° J. [7] °ती A.

पियपुत्तगा दोन्नि वि माहणस्स सकम्मसीलस्स पुरोहियस्स ।
सरित्तु पोराणिय तत्थ जाइं तहा सुचिण्णं तवसंजमं च ॥५॥
ते कामभोगेसु असज्जमाणा माणुस्सएसुं जे यावि दिव्वा ।
मोक्खाभिकंखी अभिजायसड्ढा तायं[1] उवागम्म इमं उदाहु ॥६॥
असासयं दट्ठु इमं विहारं बहुअन्तरायं न य दीहमाउं ।
तम्हा गिहंसि न रइं लहामो आमन्तयामो चरिस्सामु
मोणं ॥७॥
अह तायगो तत्थ मुणीण तेसिं तवस्स वाघायकरं वयासी ।
इमं वयं[2] वेयविओ वयन्ति जहा न होई असुयाण
लोगो ॥८॥
*अहिज्ज वेए परिविस्स विप्पे पुत्ते परिट्ठप्प गिहंसि जाया ।
भोच्चाण भोए सह इत्थियाहिं आरण्णगा होह मुणी
पसत्था ॥९॥
*सोयग्गिणा आयगुणिन्धणेणं मोहाणिला पज्जलणाहिएणं ।
संतत्तभावं परितप्पमाणं लालप्पमाणं[3] बहुहा बहुं च ॥१०॥
*पुरोहियं तं कमसो ऽणुणिन्तं[4] निमंतयन्तं च[5] सुए[6] धणेणं ।
जहक्कमं कामगुणेहि चेव कुमारगा ते पसमिक्ख वक्कं ॥११॥
वेया अहीया न भवन्ति ताणं भुत्ता दिया निन्ति तमं तमेणं ।
जाया य पुत्ता न हवन्ति ताणं को णाम ते अणुमन्नेज्ज
एयं ॥१२॥

[1] तातं A. [2] वइं A. [3] लोलु° B[1]. [4] °णांतं B[1·2], J, L.
[5] व B[1·2]. [6] सुयं B[1].

खणमेत्तसोक्खा बहुकालदुक्खा पगामदुक्खा अणिगाम-
सोक्खा ।
संसारमोक्खस्स विपक्खभूया खाणी अणत्थाण उ
कामभोगा ॥१३॥
परिव्वयन्ते अणियत्तकामे अहो य राओ परितप्पमाणे ।
अन्नप्पमत्ते धणमेसमाणे पप्पोति मच्चुं पुरिसे जरं च ॥१४॥
इमं च मे अत्थि इमं च नत्थि इमं च मे किच्च इमं अकिच्चं ।
तं एवमेवं लालप्पमाणं हरा हरंति त्ति कहं पमाए ॥१५॥
धणं पभूयं सह इत्थियाहिं सयणा तहा कामगुणा पगामा ।
तवं कए तप्पइ[1] जस्स लोगो तं सव्वसाहीणमिहेव तुब्भं ॥१६॥
धणेण किं धम्मधुराहिगारे सयणेण वा कामगुणेहि चेव ।
समणा भविस्सामु गुणोहधारी बहिंविहारा अभिगम्म
भिक्खं ॥१७॥
जहा य अग्गी अरणी असन्तो खीरे घयं तेल्लमहा तिलेसु ।
एमेव ताया[2] सरीरंसि सत्ता संमुच्छई नासइ नावचिट्ठे ॥१८॥
नो इन्दियग्गेज्झ अमुत्तभावा अमुत्तभावा वि य होइ निच्चो ।
अज्झत्थहेउं निययस्स बन्धो संसारहेउं च वयन्ति बन्धं ॥१९॥
जहा वयं धम्मम् अजाणमाणा पावं पुरा कम्मम् अकासि
मोहा ।
ओरुब्भमाणा परिरक्खियन्ता तं नेव भुज्जो वि समाय-
रामो ॥२०॥

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[1] °ति A. [2] जाया B[1,2].

अब्भाहयंमि लोगंमि सव्वओ परिवारिए ।
अमोहाहिं पडन्तीहिं गिहंसि न रइं लभे ॥२१॥
केण अब्भाहओ लोगो केण वा परिवारिओ ।
का वा अमोहा वुत्ता जाया चिंतावरो हुमे ॥२२॥
मच्चुणा ऽब्भाहओ लोगो जराए परिवारिओ ।
अमोहा रयणी वुत्ता एवं ताय विजाणह ॥२३॥
जा जा वच्चइ[1] रयणी न सा पडिनियत्तई ।
अहम्मं कुणमाणस्स अफला जन्ति राइओ ॥२४॥
जा जा वच्चइ[1] रयणी न सा पडिनियत्तई ।
धम्मं च कुणमाणस्स सफला जन्ति राइओ ॥२५॥
एगओ संवसित्ताणं दुहओ सम्मत्तसंजुया ।
पच्छा जाया गमिस्सामो भिक्खमाणा कुले कुले ॥२६॥
जस्सत्थि मच्चुणा सक्खं जस्स चत्थि[2] पलायणं ।
जो जाणे[3] न मरिस्सामि सो हु कंखे सुए सिया ॥२७॥
अज्जेव धम्मं पडिवज्जयामो जहिं पवन्ना न पुणब्भवामो ।
अणागयं नेव य अत्थि किंची सद्धाखमं णे विणइत्तु
रागं ॥२८॥
पहीणपुत्तस्स हु नत्थि वासो वासिट्ठि भिक्खायरियाइ कालो ।
साहाहि रुक्खो लहई समाहिं छिन्नाहि साहाहि तमेव
खाणुं ॥२९॥

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[1] °ति A. [2] वत्थि A. [3] जाणइ B[1,2], J.

पंखाविहूणो व्व जहेव पक्खी भिच्चविहूणो[1] व्व रणे नरिन्दो।
विवन्नसारो वणिओ व्व पोए[2] पहीणपुत्तो मि तहा अहं
पि ॥३०॥

*सुसंभिया कामगुणा इमे ते संपिण्डिया अग्गरसप्पभूया।
भुंजामु ता कामगुणे पगामं पच्छा गमिस्सामु पहा-
णमग्गं ॥३१॥

भुत्ता रसा भोइ जहाइ णे वओ न जीवियट्ठा पजहामि भोए।
लाभं अलाभं च सुहं च दुक्खं संचिक्खमाणो[3] चरिस्सामि
मोणं ॥३२॥

मा हू तुमं सोयरियाण सम्भरे जुण्णो व हंसो पडिसोत्त-
गामी[4]।
भुंजाहि भोगाइ मए समाणं दुक्खं खु भिक्खायरियावि-
हारो ॥३३॥

*जहा य भोई तणुयं भुयंगो निम्मोयणिं हिच्च पलेइ मुत्तो।
एम् एए[5] जाया पयहन्ति भोए ते हं कहं नाणुगमि-
स्समेक्को ॥३४॥

छिन्दित्तु जालं अबलं व रोहिया मच्छा जहा कामगुणे
पहाय।
धोरेयसीला तवसा उदारा धीरा हु भिक्खायरियं
चरन्ति ॥३५॥

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1 °हीणो B1.2, J, L. 2 पोते A. 3 °वि° B1.
4 °सोत° A. 5 एमेव B1.2, J, L.

नहेव कुंचा समइक्कमन्ता तयाणि जालाणि दलित्तु हंसा ।
पलेन्ति[1] पुत्ता य पई य मज्झं ते हं कहं नाणुगमिस्समेक्का ॥ ३६ ॥
पुरोहियं तं ससुयं सदारं सोच्चा ऽभिनिक्खम्म पहाय भोए ।
कुडुम्बसारं विउलुत्तमं च रायं अभिक्खं समुवाय देवी ॥ ३७ ॥
वन्तासी पुरिसो रायं न सो होइ[2] पसंसिओ ।
माहणेण परिच्चत्तं धणं आदाउमिच्छसि ॥ ३८ ॥
सव्वं जगं जइ तुहं सव्वं वावि[3] धणं भवे ।
सव्वं पि ते अपज्जत्तं नेव ताणाय तं तव ॥ ३९ ॥
मरिहिसि रायं जया[4] तया[4] वा मणोरमे कामगुणे विहाय[5] ।
एक्को हु धम्मो नरदेव ताणं न विज्जई अन्नमिहेह किंचि ॥ ४० ॥
नाहं रमे पक्खिणि पंजरे वा संताणछिन्ना चरिस्सामि मोणं ।
अकिंचणा उज्जुकडा निरामिसा परिग्गहारम्भनियत्तदोसा ॥ ४१ ॥
दवग्गिणा जहा रण्णे डज्झमाणेसु जन्तुसु ।
अन्ने सत्ता पमोयन्ति रागद्दोसवसं गया ॥ ४२ ॥
एवमेव वयं मूढा कामभोगेसु मुच्छिया ।
डज्झमाणं न बुज्झामो रागद्दोसग्गिणा जगं ॥ ४३ ॥
भोगे भोच्चा वमित्ता य लहुभूयविहारिणो ।
आमोयमाणा गच्छन्ति दिया कामकमा इव ॥ ४४ ॥

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[1] पलेंति L. [2] °ति A. [3] चावि J, L. [4] °दा A. [5] पहाय B¹·², J, L.

इमे य बद्धा फन्दन्ति मम हत्थज्जमागया ।
वयं च सत्ता कामेसु भविस्सामो जहा इमे ॥४५॥
सामिसं कुललं दिस्स बज्झमाणं निरामिसं ।
आमिसं सव्वमुज्झित्ता विहरिस्सामि[1] निरामिसा ॥४६॥
गिद्धोवमा[2] उ नच्चाणं कामे संसारवड्ढणे ।
उरगो सुवण्णपासे व्व संकमाणो तणुं चरे ॥४७॥
नागो व्व बन्धणं छित्ता अप्पणो वसहिं वए ।
एयं पच्छं महारायं उस्सुयारि[3] त्ति मे सुयं ॥४८॥
*चइत्ता विउलं रज्जं कामभोगे य दुच्चए ।
निव्विसया निरामिसा निन्नेहा[4] निप्परिग्गहा ॥४९॥
सम्मं धम्मं वियाणित्ता चेच्चा कामगुणे वरे ।
तवं पगिज्झहक्खायं घोरं घोरपरक्कम्मा ॥५०॥
*एवं ते कमसो बुद्धा सव्वे धम्मपरायणा ।
जम्ममच्चुभउव्विग्गा दुक्खस्सन्तगवेसिणो ॥५१॥
सासणे विगयमोहाणं पुव्विं भावणभाविया ।
अचिरेणेव कालेण दुक्खस्सन्तमुवागया ॥५२॥
राया सह देवीए माहणो य पुरोहिओ ।
माहणी दारगा चेव सव्वे ते परिनिव्वुड ॥५३॥

॥ त्ति बेमि ॥

॥ उसुयारिज्जं समत्तं ॥

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[1] ०मो $B^{1.2}$, J, L. [2] ०म A, B^{2}, J, L. [3] उसु० $B^{1.2}$, J, L.
[4] ०ण्हेहा A.

॥ सभिक्खू पञ्चदशम् अध्ययनम् ॥

मोणं चरिस्सामि[1] समिच्च धम्मं सहिए[2] उज्जुकडे नियाणछिन्ने ।
संथवं जहिज्ज अकामकामे अन्नायएसी परिव्वए स भिक्खू ॥१॥
राओवरयं[3] चरेज्ज लाढे विरए वेयवियायरक्खिए ।
पन्ने अभिभूय सव्वदंसी जे कम्हि चि[4] न मुच्छिए[5] स भिक्खू ॥२॥
अक्कोसवहं[6] विइत्तु धीरे मुणी चरे लाढे निच्चमायगुत्ते[7] ।
अव्वग्गमणे असंपहिट्ठे जे कसिणं अहियासए स भिक्खू ॥३॥
पन्तं सयणासणं भइत्ता सीउण्हं विविहं च दंसमसगं ।
अव्वग्गमणे असंपहिट्ठे जे कसिणं अहियासए स भिक्खू ॥४॥
नो सक्कइमिच्छई[8] न पूयं नो वि य वन्दणगं कुओ[9] पसंसं ।
से संजए सुव्वए तवस्सी सहिए आयगवेसए स भिक्खू ॥५॥
जेण पुण जहाइ जीवियं मोहं वा कसिणं नियच्छई[10] ।
नरनारिं पजहे सया तवस्सी न य कोऊहलं[11] उवेइ स भिक्खू ॥६॥
छिन्नं सरं भोममन्तलिक्खं सुमिणं लक्खणदण्डवत्थुविज्जं ।
अंगवियारं सरस्स विजयं जे विज्जाहिं न जीवइ स भिक्खू ॥७॥

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1 °मो A. 2 °न्त A. 3 °रायं A. 4 वि A, B², J. 5 विनिमुच्छिए B¹. 6 उक्कोस° B¹. 7 नियमा° J. 8 सक्कियमि° B¹·². 9 कउं J. 10 न गच्छती A. 11 °हल्लं B¹.

मन्तं मूलं विविहं वेज्जचिन्तं वमणविरेयणधूमणेत्तसिणाणं।
आउरे सरणं तिगिच्छियं[1] च तं परिन्नाय परिव्वए स
भिक्खू ॥८॥

*खत्तियगणउग्गरायपुत्ता माहणभोइय विविहा य सिप्पिणो।
नो तेसिं वयइ सिलोगपूयं तं परिन्नाय परिव्वए स
भिक्खू ॥९॥

गिहिणो जे पव्वइएण दिट्ठा अप्पवइएण व संथुया हविज्जा।
तेसिं इहलोइयफलट्ठा[2] जो संथवं न करेइ स भिक्खू ॥१०॥

सयणासणपाणभोयणं विविहं खाइमसाइमं परेसिं।
अदए[3] पडिसेहिए नियण्ठे जे तत्थ न पउस्सई स भिक्खू ॥११॥

जं किंच[4] आहारपाणजायं विविहं खाइमसाइमं परेसिं लद्धुं[5]।
जो तं तिविहेण नाणुकम्पे मणवयकायसुसंवुडे स भिक्खू ॥१२॥

आयामगं चेव जवोदणं[6] च सीयं सोवीरं[7]जवोदगं च।
न हीलए पिण्डं नीरसं तु पन्तकुलाइं[8] परिव्वए स
भिक्खू ॥१३॥

सद्दा विविहा भवन्ति लोए दिव्वा माणुस्सगा तिरिच्छा।
भीमा भयभेरवा उराला[9] सोच्चा न विहिज्जई स भिक्खू ॥१४॥

वादं विविहं समिच्च लोए सहिए[10] खेयाणुगए य कोवियप्पा।
पन्ने अभिभूय सव्वदंसी उवसन्ते अविहेडए[11] स भिक्खू ॥१५॥

[1] ०च्छं J. [2] इहलोयफलट्ठियाए B¹. [3] ०ते A.
[4] किंचि B¹·², J. [5] लद्धं B², om. J. [6] ०गं A. B¹.
[7] सोवीरं च B¹·², J. [8] ०कुलाणि B¹. [9] उदारा J. [10] om. A.
[11] अव० B¹·², J.

असिप्पजीवी अगिहे अमित्ते जिइन्दिए सव्वओ विप्पमुक्के[1]।
अणुक्कसाई लहुअप्पभक्खी चेच्चा गिहं एगचरे स
भिक्खु ॥१६॥ त्ति बेमि ॥

॥ सभिक्खुयं नाम समत्तं ॥

॥ बम्भचेरसमाहिठाणा षोडशम् अध्ययनम् ॥

सुयं मे आउसं तेणं भगवया एवमक्खायं । इह खलु थेरेहिं[2] भगवन्तेहिं दस बम्भचेरसमाहिठाणा पन्नत्ता जे भिक्खू सोच्चा निसम्म संजमबहुले संवरबहुले समाहिबहुले गुत्ते गुत्तिन्दिए गुत्तबम्भयारी सया अप्पमत्ते विहरेज्जा । कयरे खलु ते थेरेहिं भगवन्तेहिं दस बम्भचेरसमाहिठाणा पन्नत्ता जे भिक्खू सोच्चा निसम्म संजमबहुले संवरबहुले समाहिबहुले गुत्ते गुत्तिन्दिए गुत्तबम्भयारी सया अप्पमत्ते विहरेज्जा[3] ॥ इमे खलु ते थेरेहिं भगवन्तेहिं दस बम्भचेरठाणा पन्नत्ता[4] जे भिक्खू सोच्चा निसम्म संजमबहुले संवरबहुले समाहिबहुले गुत्ते गुत्तिन्दिए गुत्तबम्भयारी सया अप्पमत्ते विहरेज्जा । तं जहा । विवित्ताइं सयणासणाइं सेवित्ता हवइ[5] से निग्गन्थे[6] । नो इत्थीपसुपण्डगसंसत्ताइं सयणासणाइं सेवित्ता हवइ से निग्गन्थे । तं कहमिति चे । आयरियाह । निग्गन्थस्स खलु इत्थिपसुपण्डगसंसत्ताइं सयणासणाइं सेव-

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[1] ०क्को B[1.2], J. [2] थेरे B[1]. [3] A add. तंकहं.
[4] पणत्ता जाव अप्पमत्ते A [5] सेविज्जा B[1.2], J. [6] A add. तं कहं.

माणस्स बम्भयारिस्स बम्भचेरे संका वा कंखा वा विइगिच्छा वा समुपज्जिज्जा भेदं वा लभेज्जा उम्मायं वा पाउणिज्जा दीहकालियं वा रोगायंकं हवेज्जा केवलिपन्नत्ताओ धम्माओ भंसेज्ज । तम्हा नो इत्थिपसुपण्डगसंसत्ताइं सयणासणाइं सेवित्ता हवइ से निग्गन्थे ॥१॥

नो इत्थीणं कहं कहित्ता हवइ से निग्गन्थे । तं कहमिति चे । आयरियाह । निग्गन्थस्स खलु इत्थीणं कहं कहेमाणस्स बम्भयारिस्स बम्भचेरे संका वा कंखा वा विइगिच्छा[1] वा समुपज्जिज्जा भेदं वा लभेज्जा उम्मायं वा पाउणिज्जा दीहकालियं वा रोगायंकं हवेज्जा केवलिपन्नत्ताओ धम्माओ भंसेज्जा । तम्हा नो इत्थीणं कहं[2] कहेज्जा ॥२॥

नो इत्थीणं सद्धिं सन्निसेज्जागए विहरित्ता हवइ से निग्गन्थे । तं कहमिति चे । आयरियाह । निग्गन्थस्स खलु इत्थीहिं सद्धिं सन्निसेज्जागयस्स बम्भयारिस्स बम्भचेरे संका वा कंखा वा विइगिच्छा वा समुपज्जिज्जा भेदं वा लभेज्जा उम्मायं वा पाउणिज्जा दीहकालियं वा रोगायंकं हवेज्जा केवलिपन्नत्ताओ धम्माओ भंसेज्जा । तम्हा खलु नो निग्गंथे इत्थीहिं सद्धिं सन्निसेज्जागए विहरेज्जा ॥३॥

नो इत्थीणं इन्दियाइं मणोहराइं मणोरमाइं आलोइत्ता निज्झाइत्ता हवइ से निग्गन्थे । तं कहमिति चे । आयरियाह । निग्गन्थस्स खलु इत्थीणं इन्दियाइं मणोहराइं मणो-

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[1] वितिगिंछा A. [2] इत्थिकहं B[1.2], J.

रमाइं आलोएमाणस्स निज्झायमाणस्स बम्भयारिस्स बम्भचेरे संका वा कंखा वा विइगिच्छा वा समुपज्जिज्जा भेदं वा लभेज्जा उम्मायं वा पाउणिज्जा दीहकालियं वा रोगायंकं हवेज्जा केवलिपन्नत्ताओ धम्माओ भंसेज्जा। तम्हा खलु नो निग्गन्थे इत्थीणं इन्दियाइं मणोहराइं मणोरमाइं आलोएज्जा[1] निज्झाएज्जा ॥४॥

नो इत्थीणं कुड्डन्तरंसि वा दूसन्तरंसि वा भित्तन्तरंसि[2] वा कूइयसद्दं[3] वा रुइयसद्दं वा गीयसद्दं वा हसियसद्दं वा थणियसद्दं वा कन्दियसद्दं वा विलवियसद्दं वा सुणेत्ता हवइ से निग्गन्थे। तं कहमिति चे। आयरियाह। निग्गन्थस्स खलु इत्थीणं कुड्डन्तरंसि वा दूसन्तरंसि वा भित्तन्तरंसि[2] वा कूइयसद्दं[3] वा रुइयसद्दं वा गीयसद्दं वा हसियसद्दं वा थणियसद्दं वा कन्दियसद्दं वा विलवियसद्दं वा सुणेमाणस्स बम्भयारिस्स बम्भचेरे संका वा कंखा वा विइगिच्छा वा समुपज्जिज्जा भेदं वा लभेज्जा उम्मायं वा पाउणिज्जा दीहकालियं वा रोगायंकं हवेज्जा केवलिपन्नत्ताओ धम्माओ भंसेज्जा। तम्हा खलु नो निग्गन्थे इत्थीणं कुड्डन्तरंसि वा दूसन्तरंसि वा भित्तन्तरंसि वा कूइयसद्दं[4] वा रुइयसद्दं वा गीयसद्दं वा हसियसद्दं वा थणियसद्दं वा कन्दियसद्दं वा विलवियसद्दं वा सुणेमाणे[5] विहरेज्जा ॥५॥

नो निग्गन्थे[6] पुव्वरयं पुव्वकीलियं अणुसरित्ता हवइ से

[1] A om. [2] भित्ति° A. [3] कु° A, B², J.
[4] कु° A, B², J. [5] A add. नो. [6] इत्थीणं add. B¹·², J.

निग्गन्थे। तं कहमिति चे। आयरियाह। निग्गन्थस्स खलु[1] पुव्वरयं पुव्वकीलियं अणुसरमाणस्स बम्भयारिस्स बम्भचेरे संका वा कंखा वा विइगिच्छा वा समुपज्जिज्जा भेदं वा लभेज्जा उम्मायं वा पाउणिज्जा दीहकालियं वा रोगायंकं हवेज्जा केवलिपन्नत्ताओ धम्माओ भंसेज्जा। तम्हा खलु नो निग्गन्थे पुव्वरयं पुव्वकीलियं अणुसरेज्जा[2] ॥६॥

नो पणीयं आहारं आहरित्ता हवइ से निग्गन्थे। तं कहमिति चे। आयरियाह। निग्गन्थस्स खलु पणीयं[3] आहारं आहारेमाणस्स बम्भयारिस्स बम्भचेरे संका वा कंखा वा विइगिच्छा वा समुपज्जिज्जा भेदं वा लभेज्जा उम्मायं वा पाउणिज्जा दीहकालियं वा रोगायंकं हवेज्जा केवलिपन्नत्ताओ धम्माओ भंसेज्जा[4]। तम्हा खलु नो निग्गन्थे पणीयं आहारं आहारेज्जा ॥७॥

नो अइमायाए पाणभोयणं[5] आहारेत्ता हवइ से निग्गन्थे। तं कहमिति चे। आयरियाह। निग्गन्थस्स खलु अइमायाए पाणभोयणं[5] आहारेमाणस्स बम्भयारिस्स बम्भचेरे संका वा कंखा वा विइगिच्छा वा समुपज्जिज्जा भेदं वा लभेज्जा उम्मायं वा पाउणिज्जा दीहकालियं वा रोगायंकं हवेज्जा केवलिपन्नत्ताओ धम्माओ भंसेज्जा। तम्हा खलु नो निग्गन्थे अइमायाए पाणभोयणं[5] आहारेज्जा[6] ॥८॥

नो विभूसाणुवादी हवइ से निग्गन्थे। तं कहमिति चे।

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[1] इत्थीणं add. B1.2, J. [2] अणु° om. A. [3] A add. पाणभोयणं.
[4] उवभं° A. [5] पाय° A. [6] भुंजेज्जा B1.

आयरियाह । विभूसावत्तिए विभूसियसरीरे[1] इत्थिजणस्स अभिलसणिज्जे हवइ । तओ णं इत्थिजणेणं अभिलसिज्जमाणस्स बम्भचेरे संका वा कंखा वा विइगिच्छा वा समुपज्जिज्जा भेदं वा लभेज्जा उम्मायं वा पाउणिज्जा दीहकालियं वा रोगायंकं हवेज्जा केवलिपन्नत्ताओ धम्माओ भंसेज्जा । तम्हा खलु नो निग्गन्थे विभूसाणुवादी हविज्जा[2] ॥ ९॥

नो सद्दरूवरसगन्धफासाणुवादी हवइ[3] से निग्गन्थे । तं कहमिति चे । आयरियाह । निग्गन्थस्स खलु सद्दरूवगन्धफासाणुवादिस्स बम्भयारिस्स बम्भचेरे संका वा कंखा वा विइगिच्छा वा समुपज्जिज्जा भेदं वा लभेज्जा उम्मायं वा पाउणिज्जा दीहकालियं वा रोगायंकं हवेज्जा केवलिपन्नत्ताओ धम्माओ भंसेज्जा । तम्हा खलु नो सद्दरूवरसगन्धफासाणुवादी भवेज्जा[4] से निग्गन्थे । दसमे बम्भचेरसमाहिठाणे हवइ ॥ १०॥

॥ भवन्ति इत्थ सिलोगा । तं जहा ॥

जं विवित्तमणाइण्णं रहियं इत्थिजणेण य ।
बम्भचेरस्स रक्खट्ठा आलयं तु निसेवए ॥ १॥
मणपल्हायजणणी कामरागविवड्ढणी ।
बम्भचेररओ भिक्खू थीकहं तु विवज्जए ॥ २॥

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[1] भूसिय° A, B[1.2], J. [2] सिया A. [3] हवेज्जा J.
[4] A om.

समं च संथवं थीहिं संकहं च अभिक्खणं ।
बम्भचेररओ भिक्खू निच्चसो परिवज्जए ॥ ३ ॥
अंगपच्चंगसंठाणं[1] चारुल्लवियपेहियं ।
बम्भचेररओ थीणं चक्खुगिज्झं विवज्जए ॥ ४ ॥
कूइयं[2] रुइयं गीयं हसियं थणियकन्दियं ।
बम्भचेररओ थीणं सोयगेज्झं विवज्जए ॥ ५ ॥
*हासं किड्डं रइं दप्पं सहसावित्तासियाणि[3] य ।
बम्भचेररओ थीणं नाणुचिन्ते[4] कयाइ वि ॥ ६ ॥
पणीयं भत्तपाणं तु खिप्पं मयविवड्ढणं[5] ।
बम्भचेररओ भिक्खू निच्चसो परिवज्जए ॥ ७ ॥
*धम्मलद्धं मियं काले जत्तत्थं पणिहाणवं ।
नाइमत्तं तु भुंजेज्जा बम्भचेररओ सया[6] ॥ ८ ॥
विभूसं परिवज्जेज्जा सरीरपरिमण्डणं[7] ।
बम्भचेररओ भिक्खू सिंगारत्थं न धारए ॥ ९ ॥
सद्दे रूवे य गन्धे य रसे फासे तहेव य ।
पंचविहे[8] कामगुणे निच्चसो परिवज्जए ॥ १० ॥
आलओ थीजणाइण्णो थीकहा य मणोरमा ।
संथवो चेव नारीणं तासिं इन्दियदरिसणं ॥ ११ ॥
कूइयं[2] रुइयं गीयं हासभुत्तासियाणि[9] य ।
पणीयं भत्तपाणं च अइमायं पाणभोयणं ॥ १२ ॥

[1] A add. च. [2] कु° A, B², J. [3] °पत्तसियाणि B¹·², °वित्तासणाणि J. [4] नोऽणु° B¹·², J. [5] मद° A. [6] सदा A. [7] °पडि° A. [8] °विधे A. [9] सह° J, हसियं भु° B¹·².

गत्तभूसणमिट्ठं[1] च कामभोगा य दुज्जया ।
नरस्सत्तगवेसिस्स विसं[2] तालउडं जहा ॥१३॥
दुज्जए कामभोगे य निच्चसो परिवज्जए ।
संकाथाणाणि सव्वाणि वज्जेज्जा पणिहाणवं ॥१४॥
धम्मारामे चरे भिक्खू धिइमं[3] धम्मसारही ।
धम्मारामरते[4] दन्ते बम्भचेरसमाहिए ॥१५॥
देवदाणवगन्धव्वा जक्खरक्खसकिन्नरा ।
बम्भयारिं नमंसन्ति दुक्करं जे करन्ति तं ॥१६॥
एस धम्मे धुवे निच्चे[5] सासए जिणदेसिए ।
सिद्धा सिज्झन्ति चाणेण सिज्झिस्सन्ति तहावरे ॥१७॥
त्ति बेमि ॥

॥ बम्भचेरसमाहिठाणा समत्ता ॥

॥ पावसमणिज्जं सप्तदशम् अध्ययनम् ॥

*जे केइ उ पव्वइए नियण्टे धम्मं सुणित्ता विणओववन्ने ।
सुदुल्लहं लहिउं बोहिलाभं विहरेज्ज पच्छा य जहासुहं तु ॥१॥
सेज्जा दढा पाउरणं मि[6] अत्थि उप्पज्जई भोत्तु तहेव पाउं ।
जाणामि जं वट्टइ आउसु त्ति किं नाम काहामि सुएण भन्ते ॥२॥
जे केई पव्वइए निद्दासीले पगामसो[7] ।
भोच्चा पेच्चा सुहं सुवइ[8] पावसमणि त्ति वुच्चई ॥३॥

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[1] गाय° $B^{1\cdot2}$. [2] विस° A. [3] धी° $B^{1\cdot2}$, ठिइ° J.
[4] °रामे $B^{1\cdot2}$, J. [5] नितिए A. [6] मे A. [7] पका° A. [8] वसइ J.

आयरियउवज्झाएहिं सुयं विणयं च गाहिए।
ते चेव खिंसई बाले पावसमणि त्ति वुच्चई ॥४॥
आयरियउवज्झायाणं सम्मं न पडितप्पइ।
अप्पडिपूयए थद्धे पावसमणि त्ति वुच्चई ॥५॥
सम्मद्दमाणो पाणाणि बीयाणि[1] हरियाणि य।
असंजए[2] संजयमन्नमाणो पावसमणि त्ति वुच्चई ॥६॥
संथारं फलगं पीढं निसेज्जं पायकम्बलं।
अप्पमज्जियमारुहइ पावसमणि त्ति वुच्चई ॥७॥
दवदवस्स चरई[3] पमत्ते य अभिक्खणं।
उल्लंघणे य चण्डे य पावसमणि त्ति वुच्चई ॥८॥
पडिलेहेइ[4] पमत्ते पउज्झइ[5] पायकम्बलं।
पडिलेहा अणाउत्ते पावसमणि त्ति वुच्चई ॥९॥
*पडिलेहेइ[4] पमत्ते से किंचि[6] हु निसामिया।
गुरुपारिभावए[7] निच्चं पावसमणि त्ति वुच्चई ॥१०॥
बहुमाई पमुहरे[8] थद्धे लुद्धे अणिग्गहे।
असंविभागी अवियत्ते पावसमणि त्ति वुच्चई ॥११॥
*विवादं च उदीरेइ अहम्मे अत्तपन्नहा।
वुग्गहे कलहे रत्ते[9] पावसमणि त्ति वुच्चई ॥१२॥
अथिरासणे कुकुइए जत्थ तत्थ निसीयई।
आसणम्मि अणाउत्ते पावसमणि त्ति वुच्चई ॥१३॥

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[1] पी° A. [2] °ते A, J. [3] °तो A, J. [4] °लेहई B[1]. [5] अव° B[1.2], J. [6] च A. [7] गुरुं परिभवए B[1]. [8] य मु° A, य मुहरी B[1.2], J. [9] रत्तो A.

ससरक्खपाए[1] सुवई सेज्जं न पडिलेहइ।
संथारए अणाउत्ते पावसमणि त्ति वुच्चई ॥१४॥
दुद्धदहीविगईओ आहारेइ अभिक्खणं।
अरए य तवोकम्मे पावसमणि त्ति वुच्चई ॥१५॥
अत्थन्तम्मि य सूरम्मि आहारेइ अभिक्खणं।
चोइओ पडिचोएइ पावसमणि त्ति वुच्चई ॥१६॥
आयरियपरिच्चाई परपासण्डसेवए।
गाणंगणिए दुब्भूए पावसमणित्ति वुच्चई ॥१७॥
सयं गेहं परिच्चज्ज परगेहंसि वावरे।
निमित्तेण य ववहरइ पावसमणि त्ति वुच्चई ॥१८॥
सन्नाइ[2] पिण्डं जेमेइ नेच्छई सामुदाणियं।
गिहिनिसेज्जं च वाहेइ पावसमणि त्ति वुच्चई ॥१९॥
एयारिसे पंचकुसीलसंवुडे रूवंधरे मुणिपवराण हेट्ठिमे।
अयंसि[3] लोए विसमेव गरहिए न से इहं नेव परत्थ-
लोए ॥२०॥
जे वज्जए एए[4] सया[5] उ दोसे से सुव्वए होइ मुणीण मज्झे।
अयंसि लोए अमयं व पूइए आराहए लोगमिणं तहा
परं[6] ॥२१॥ त्ति बेमि ॥

॥ पावसमणिज्जं समत्तं ॥

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[1] °पाउ $B^{1\cdot2}$. [2] सणाथि° A. [3] आ° B^{1}. [4] एते $B^{1\cdot2}$, J.
[5] सदा A, $B^{1\cdot2}$, J. [6] Cf. Comm.

॥ संजइज्जं अष्टादशम् अध्ययनम् ॥

कम्पिल्ले नयरे राया उदिण्णबलवाहणे ।
नामेणं संजए नामं मिगव्वं[1] उवणिग्गए ॥१॥
हयाणीए गयाणीए रहाणीए तहेव य ।
पायत्ताणीए महया सव्वउ[2] परिवारिए ॥२॥
मिए छुहित्ता हयगउ कम्पिल्लुज्जाण केसरे ।
भीए सन्ते मिए तत्थ वहेइ रसमुच्छिए ॥३॥
अह केसरम्मि उज्जाणे अणगारे तवोधणे ।
सज्झायज्झाणसंजुत्ते धम्मज्झाणं झियायइ ॥४॥
अप्फोवमण्डवम्मि[3] झायइ[4] क्खवियासवे[5] ।
तस्सागए मिगे पासं वहेई से नराहिवे ॥५॥
अह आसगउ राया खिप्पमागम्म[6] सो तहिं ।
हए[7] मिए[7] उ पासित्ता अणगारं तत्थ पासई ॥६॥
अह राया तत्थ संभन्तो[8] अणगारो मणा हउ ।
मए उ मन्दपुण्णेणं रसगिद्धेण घन्तुणा ॥७॥
आसं विसज्जइत्ताणं अणगारस्स सो निवो ।
विणएण वन्दए[9] पाए भगवं एत्थ मे खमे ॥८॥
अह मोणेण सो भगवं अणगारे झाणमस्सिए[10] ।
रायाणं न पडिमन्तेइ तओ राया भयद्दुओ ॥९॥

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[1] मिगयट्ठं B[1]. [2] °तो A, B[1.2], J. [3] अप्पिव° B[3], °वंमी A.
[4] °ई B[1.2]. [5] कविया° B[1.2]. [6] सिग्घम° J, खिप्पमाणं तु B[1].
[7] °ते A. [8] °पत्तो B[1]. [9] °ई B[1.2]. [10] °ासिए B[1].

संजओ अहमम्मीति भगवं वाहराहि मे ।
कुद्धे तेएण अणगारे डहेज्ज नरकोडिओ ॥१०॥
अभओ[1] पत्थिवा तुब्भं अभयदाया भवाहि य[2] ।
अणिच्चे जीवलोगम्मि किं हिंसाए पसज्जसी ॥११॥
*जया सव्वं परिच्चज्ज गन्तव्वमवसस्स ते ।
अणिच्चे[3] जीवलोगम्मि[4] किं रज्जम्मि पसज्जसी ॥१२॥
जीवियं चेव रूवं च विज्जुसंपायचंचलं ।
जत्थ तं मुज्झसी रायं पेच्चत्थं नावबुज्झसे ॥१३॥
दाराणि य सुया चेव मित्ता य तह बन्धवा[5] ।
जीवन्तमणुजीवन्ति मयं नाणुव्वयन्ति य ॥१४॥
नीहरन्ति मयं पुत्ता पितरं परमदुक्खिया ।
पितरो वि तहा पुत्ते बन्धू[5] रायं तवं चरे ॥१५॥
तओ तेणज्जिए दव्वे दारे य परिरक्खिए ।
कीलन्तिऽन्ने नरा रायं हट्ठतुट्ठमलंकिया ॥१६॥
तेणावि जं कयं कम्मं सुहं वा जइ वा दुहं ।
कम्मुणा तेण संजुत्तो गच्छई[6] उ परं भवं ॥१७॥
सोऊण तस्स सो धम्मं अणगारस्स अन्तिए ।
महया संवेगनिव्वेदं समावन्नो नराहिवो ॥१८॥
संजओ चइउं रज्जं निक्खन्तो जिणसासणे ।
गद्दभालिस्स भगवओ अणगारस्स अन्तिए ॥१९॥

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[1] अभयं B[1.2]. [2] तं B[1]. [3] असासए B[1]. [4] सरीरंमि B[1].
[5] बंधु A. [6] °ती A, B[1.2], J.

*चिच्चा रट्ठं पव्वइए खत्तिए परिभासइ ।
जहा ते दीसई रूवं पसन्नं ते तहा मणो ॥२०॥
किंनामे किंगोत्ते कस्सट्ठाए व माहणे ।
कहं पडियरसी बुद्धे कहं विणीए त्ति वुच्चसी[1] ॥२१॥
संजओ नाम नामेणं तहा गोत्तेण गोयमो[2] ।
गद्दभाली ममायरिया विज्जाचरणपारगा ॥२२॥
किरियं अकिरियं विणयं अन्नाणं च महामुणी ।
एएहिं चउहिं ठाणेहिं मेयन्ने[3] किं पभासई ॥२३॥
इइ पाउकरे बुद्धे नायए परिनिव्वुए ।
विज्जाचरणसंपन्ने सच्चे सच्चपरक्कमे ॥२४॥
पडन्ति नरए घोरे जे नरा पावकारिणो ।
दिव्वं च गइं गच्छन्ति चरित्ता धम्ममारियं ॥२५॥
*मायावुइयमेयं तु मुसाभासा निरत्थिया ।
संजममाणो वि अहं वसामि इरियामि य ॥२६॥
सव्वेए[4] विइया मज्झं मिच्छादिट्ठी अणारिया ।
विज्जमाणे परे लोए सम्मं जाणामि अप्पगं ॥२७॥
अहमासि महापाणे जुइमं वरिससओवमे ।
जा सा पालीमहापाली दिव्वा वरिससओवमा ॥२८॥
से चुए बम्भलोगाओ माणुसं[5] भवमागए ।
अप्पणो य परेसिं च आउं जाणे जहा तहा ॥२९॥

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[1] वुच्चई B[1].   [2] °त° B[1.2], J.   [3] °से A.   [4] °ते B[1.2], J.
[5] °स्सं A.

नाणारुइं च छन्दं च परिवज्जेज्ज संजए ।
अणट्ठा जे य सव्वत्था इय[1] विज्जामणुसंचरे ॥ ३० ॥
पडिक्कमामि पसिणाणं परमन्तेहिं वा पुणो ।
अहो उट्ठिए अहोरायं इइ विज्जा तवं चरे ॥ ३१ ॥
जं च मे पुच्छसी काले सम्मं सुद्धेण चेयसा ।
ताइं पाउकरे बुद्धे तं नाणं[2] जिणसासणे ॥ ३२ ॥
किरियं च रोयई धीरे[3] अकिरियं परिवज्जए ।
दिट्ठीए दिट्ठीसंपन्ने[4] धम्मं चरसु दुच्चरं ॥ ३३ ॥
एयं पुण्णपयं सोच्चा अत्थधम्मोवसोहियं ।
भरहो वि भारहं वासं चेच्चा कामाइ पव्वए ॥ ३४ ॥
सगरो वि सागरन्तं भरहवासं नराहिवो ।
इस्सरियं केवलं हिच्चा दयाइ परिनिव्वुडे[5] ॥ ३५ ॥
चइत्ता भारहं[6] वासं चक्कवट्टी महड्ढिओ ।
पव्वज्जमब्भुवगओ[7] मघवं नाम महाजसो ॥ ३६ ॥
सणंकुमारो मणुस्सिन्दो चक्कवट्टी महड्ढिओ ।
पुत्तं रज्जे ठवेऊणं[8] सो वि राया तवं चरे ॥ ३७ ॥
चइत्ता भारहं वासं चक्कवट्टी महड्ढिओ ।
सन्ती सन्तिकरे लोए पत्तो गइमणुत्तरं ॥ ३८ ॥
इक्खागरायवसभो कुन्थू नाम नरीसरो[9] ।
विक्खायकित्ती भगवं पत्तो गइमणुत्तरं ॥ ३९ ॥

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1 इइ $B^{1.2}$, J. 2 णा° A. 3 धीरो A. 4 दिट्ठि° $B^{1.2}$. 5 °निव्वुडं A. 6 भ° A. 7 °तो Mss. J. 8 ठवित्ताणं $B^{1.2}$. 9 नरे° $B^{1.2}$.

सागरन्तं चइत्ताणं[1] भरहं नरवरीसरो।
अरो य अरयं पत्तो पत्तो गइमणुत्तरं ॥४०॥
चइत्ता भारहं वासं[2] चइत्ता बलवाहणं।
चइत्ता उत्तमे भोए महापउमे तवं चरे ॥४१॥[3]
एगच्छत्तं पसाहित्ता महिं माणनिसूरणो[4]।
हरिसेणो मणुस्सिन्दो पत्तो गइमणुत्तरं ॥४२॥[3]
अन्निओ रायसहस्सेहिं सुपरिच्चाई दमं चरे।
जयनामो जिणक्खायं पत्तो गइमणुत्तरं ॥४३॥
दसण्णरज्जं मुदियं चइत्ताणं मुणी चरे।
दसण्णभद्दो निक्खन्तो सक्खं सक्केण चोइओ ॥४४॥
नमी नमेइ अप्पाणं सक्खं सक्केण चोइओ।
चइऊण गेहं वइदेही[5] सामण्णे पज्जुवट्ठिओ ॥४५॥
करकण्डू कलिंगेसु[6] पंचालेसु[7] य दुम्मुहो।
नमी राया विदेहेसु गन्धारेसु य नग्गई[8] ॥४६॥
एए नरिन्दवसभा निक्खन्ता जिणसासणे।
पुत्ते रज्जे ठवेऊणं[9] सामण्णे पज्जुवट्ठिया ॥४७॥
सोवीररायवसभो चइत्ताण[10] मुणी चरे।
उदायणो पव्वइओ पत्तो गइमणुत्तरं ॥४८॥
तहेव कासीराया सेओसच्चपरक्कमे।
कामभोगे परिच्चज्ज पहणे कम्ममहावणं ॥४९॥

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[1] जहित्ताणं B[1.2]. [2] विउलं रज्जं B[2], J. [3] om. B[1].
[4] °सूद° B[2], J. [5] वय° A. [6] °गाणं B[1]. [7] °लाण B[1].
[8] °ती A. [9] ठवित्ताणं B[1.2]. [10] चेच्चा A.

तहेव विजओ राया अणट्ठाकित्ति[1] पव्वए।
रज्जं तु गुणसमिद्धं पयहित्तु महाजसो ॥५०॥
*तहेवुग्गं तवं किच्चा अव्वक्खित्तेण चेयसा[2]।
महब्बलो[3] रायरिसी आदाय सिरसा सिरिं ॥५१॥
कहं धीरो अहेऊहिं उम्मत्तो व महिं चरे।
एए[4] विसेसमादाय सूरा दढपरक्कमा ॥५२॥
*अच्चन्तनियाणखमा सच्चा मे भासिया वई।
अतरिंसु तरन्तेगे तरिस्सन्ति अणागया ॥५३॥
*कहिं धीरे अहेऊहिं अत्ताणं[5] परियावसे।
सव्वसंगविनिम्मुक्के सिद्धे भवइ नीरए ॥५४॥ त्ति बेमि ॥

॥ संजइज्जं समत्तं ॥

॥ मियापुत्तीयं एकोनविंशतितमम् अध्ययनम् ॥

सुग्गीवे नयरे रम्मे काणणुज्जाणसोहिए।
राया बलभद्दि[6] त्ति मिया तस्सग्गमाहिसी ॥१॥
तेसिं पुत्ते बलसिरी मियापुत्ते त्ति विस्सुए।
अम्मापिऊण दइए जुवराया दमीसरे ॥२॥
नन्दणे सो उ पासाए कीलए सह इत्थिहिं।
देवे[7] दोगुन्दगे[7] चेव निच्चं मुइयमाणसो ॥३॥

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[1] आ° $B^{1.2}$ (cf. SBE. xlv. 87, n. 6). [2] °त° A. [3] महाबले $B^{1.2}$.
[4] एते Mss. J. [5] आयं च A. [6] °द्दो $B^{1.2}$, J.
[7] °ो $B^{1.2}$, J.

मणिरयणकोट्टिमतले पासायालोयणट्ठिओ[1] ।
आलोएइ नगरस्स चउक्कत्तियचच्चरे ॥४॥
अह तत्थ अइच्छन्तं[2] पासई समणसंजयं ।
तवनियमसंजमधरं सीलड्ढं गुणआगरं[3] ॥५॥
तं देहई[4] मियापुत्ते दिट्ठीए अणिमिसाए उ ।
कहिं मन्नेरिसं रूवं दिट्ठपुव्वं मए पुरा ॥६॥
साहुस्स दरिसणे तस्स अज्झवसाणम्मि सोहणे ।
मोहंगयस्स सन्तस्स जाईसरणं समुप्पन्नं ॥७॥
जाईसरणे समुप्पन्ने मियापुत्ते महिड्ढिए ।
सरई पोराणियं जाइं सामण्णं च पुरा कयं ॥८॥
*विसएहि[5] अरज्जन्तो रज्जन्तो संजमम्मि य ।
अम्मापियरमुवागम्म इमं वयणमब्बवी ॥९॥
सुयाणि[6] मे पंच महव्वयाणि नरएसु दुक्खं च तिरिक्खजोणिसु ।
निव्विण्णकामो मि महण्णवाउ अणुजाणह पव्वइस्सामि अम्मो ॥१०॥
अम्म ताय मए भोगा भुत्ता विसफलोवमा ।
पच्छा कडुयविवागा अणुबन्धदुहावहा ॥११॥
इमं सरीरं अणिच्चं असुइं[7] असुइसंभवं ।
असासयावासमिणं दुक्खकेसाण भायणं ॥१२॥

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[1] °तो A. [2] अणि° B¹. [3] °सायरं B¹.
[4] पेहई B¹·², देहइ J. [5] °सु B¹·², J. [6] सुणियाणि A.
[7] °तिं A, °ई B¹·², J.

असासए[1] सरीरम्मि रइं[2] नोवलभामहं[3] ।
पच्छा पुरा व चइयव्वे फेणबुब्बुयसन्निभे ॥१३॥
माणुसत्ते असारम्मि वाहीरोगाण आलए ।
जरामरणघत्थम्मि खणं पि न रमामहं ॥१४॥
जम्मं दुक्खं जरा दुक्खं रोगाणि मरणाणि य ।
अहो दुक्खो हु संसारो जत्थ कीसन्ति जन्तवो[4] ॥१५॥
खेत्तं वत्थुं हिरण्णं च पुत्तदारं च बन्धवा ।
चइत्ताणं इमं देहं गन्तव्वमवसस्स मे ॥१६॥
जह किम्पागफलाण परिणामो न सुन्दरो ।
एवं भुत्ताण भोगाणं परिणामो न सुन्दरो ॥१७॥
अद्धाणं जो महन्तं तु अप्पाहेउं[5] पवज्जई[6] ।
गच्छन्तो सो दुही होइ छुहातण्हाए[7] पीडिओ ॥१८॥
एवं धम्मं अकाऊणं जो गच्छइ परं भवं ।
गच्छन्तो सो दुही होइ वाहीरोगेहिं पीडिओ ॥१९॥
अद्धाणं जो महन्तं तु सपाहेउं[5] पवज्जई[6] ।
गच्छन्तो सो सुही होइ छुहातण्हाविवज्जिओ ॥२०॥
एवं धम्मं पि काऊणं जो गच्छइ परं भवं ।
गच्छन्तो सो सुही होइ अप्पकम्मे[8] अवेयणे ॥२१॥
जहा गेहे पलित्तम्मि तस्स गेहस्स जो पहू[9] ।
सारभण्डाणि नीणेइ[10] असारं अवउज्झइ ॥२२॥

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1 °त्ते A. 2 °तिं A. 3 °महे B¹. 4 जंतुणो B¹·². 5 °हिज्जो J. 6 पयट्टई A. 7 तण्हाछुहाए A. 8 °कामे B. 9 °भू A. 10 नीरेइ B¹.

एवं लोए पलित्तम्मिं जराए मरणेण य।
अप्पाणं तारइस्सामि तुब्भेहिं अणुमन्निओ ॥२३॥
तं बिन्ति अम्मापियरो सामखं पुत्त दुच्चरं।
गुणाणं तु सहस्साइं धारेयव्वाइं भिक्खुणा[1] ॥२४॥
समया सव्वभूएसु सत्तुमित्तेसु वा जगे।
पाणाइवायविरई जावज्जीवाए[2] दुक्करं ॥२५॥
निच्चकालप्पमत्तेणं मुसावायविवज्जणं।
भासियव्वं हियं सच्चं निच्चाउत्तेण दुक्करं ॥२६॥
दन्तसोहणमाइस्स अदत्तस्स विवज्जणं।
अणवज्जेसणिज्जस्स गिण्हणा अवि[3] दुक्करं ॥२७॥
विरई अबम्भचेरस्स कामभोगरसन्नुणा।
उग्गं महव्वयं बम्भं धारेयव्वं सुदुक्करं ॥२८॥
धणधन्नपेसवग्गेसु परिग्गहविवज्जणं[4]।
सव्वारम्भपरिच्चाओ निम्ममत्तं सुदुक्करं ॥२९॥
चउव्विहे वि आहारे राईभोयणवज्जणा[5]।
सन्निहीसंचओ चेव वज्जेयव्वो सुदुक्करं ॥३०॥
छुहा तण्हा य सीउण्हं दंसमसगवेयणा।
अक्कोसा दुक्खसेज्जा य तणफासा जल्लमेव य ॥३१॥
तालणा[6] तज्जणा चेव वहबन्धपरीसहा।
दुक्खं भिक्खायरिया जायणा य अलाभया ॥३२॥

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[1] °णो B², J. [2] °वाय A. [3] अति° A. [4] °णा B², J.
[5] °णि A. [6] ताड° B¹.

कावीया[1] जा इमा वित्ती केसलोओ य दारुणो ।
दुक्खं बम्भव्वयं घोरं धारेउ य महप्पणो[2] ॥३३॥
सुहोइओ तुमं पुत्ता सुकुमालो सुमज्जिओ ।
न हु सी पभू तुमं पुत्ता सामण्णमणुपालिया ॥३४॥
जावज्जीवमविस्सामो गुणाणं तु महब्भरो ।
गुरू उ लोहभारु व्व जो पुत्ता होइ दुव्वहो ॥३५॥
आगासे गंगसोउ व्व पडिसोउ व्व दुत्तरो ।
बाहाहिं सागरो चेव तरियव्वो गुणोदही ॥३६॥
वालुयाकवलो चेव निरस्साए उ संजमे ।
असिधारागमणं चेव दुक्करं चरिउं तवो ॥३७॥
अही वेगन्तदिट्ठीए चरित्ते पुत्त दुक्करे[3] ।
जवा लोहमया चेव चावेयव्वा सुदुक्करं ॥३८॥
जहा अग्गिसिहा दित्ता पाउं होइ सुदुक्करा ।
तहा दुक्करं करेउं जे तारुण्णे समणत्तणं ॥३९॥
जहा दुक्खं भरेउं जे होइ वायस्स कोत्थलो ।
तहा दुक्खं करेउं जे कीवेणं समणत्तणं ॥४०॥
जहा तुलाए तोलेउं दुक्करो[4] मन्दरो गिरी ।
तहा निहुयनीसंकं दुक्करं समणत्तणं ॥४१॥
जहा भुयाहिं तरिउं दुक्करं रयणायरो ।
तहा अणुवसन्तेणं दुक्करं दमसागरो ॥४२॥

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[1] को॰ A. [2] ॰णा B[1]. [3] दुच्चरे B[1.2].
[4] ॰रं A.

भुंज माणुस्सए भोगे पंचलक्खणए तुमं ।
भुत्तभोगी तओ जाया पच्छा धम्मं चरिस्ससि ॥४३॥
*सो बेइ[1] अम्मापियरो एवमेयं जहा फुडं ।
इह लोए निप्पिवासस्स नत्थि किंचिवि दुक्करं ॥४४॥
सारीरमाणसा चेव वेयणाओ अणन्तसो ।
मए सोढाओ भीमाओ असइं दुक्खभयाणि य ॥४५॥
जरामरणकन्तारे चाउरन्ते भयागरे ।
मए[2] सोढाणि भीमाणि जम्माणि[3] मरणाणि य ॥४६॥
*जहा इहं अगणी उण्हो एत्तो[4] ऽणन्तगुणे तहिं ।
नरएसु वेयणा उण्हा अस्साया वेइया मए ॥४७॥
*जहा इमं इहं सीयं एत्तो[4]ऽणन्तगुणे तहिं ।
नरऐसु वेयणा सीया अस्साया वेइया मए ॥४८॥
कन्दन्तो कंदुकुम्भीसु[5] उड्ढपाओ अहोसिरो ।
हुयासणे जलन्तम्मि पक्कपुव्वो अणन्तसो ॥४९॥
महादवग्गिसंकासे मरुम्मि वइरवालुए ।
कलम्बवालुयाए य दड्ढपुव्वो अणन्तसो ॥५०॥
रसन्तो कन्दुकुम्भीसु[5] उड्ढं बद्धो अबन्धवो ।
करवत्तकरकयाईहिं छिन्नपुव्वो अणन्तसो[6] ॥५१॥
अइतिक्खकण्टगाइण्णे तुंगे सिम्बलिपायवे ।
खेवियं पासबद्धेणं कड्ढोकड्ढाहिं दुक्करं ॥५२॥

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[1] बेंत° A. [2] मया B[1]. [3] °ाइं B[1.2], J. [4] इ° B[1.2], J.
[5] कुंदु° B[1.2], J. [6] अणेगसो A.

महाजन्तेसु उच्छू वा आरसन्तो सुभेरवं ।
पीडिउं मि सकम्मेहिं पावकम्मो अणन्तसो ॥५३॥
कूवन्तो कोलसुणएहिं सामेहिं सबलेहि य ।
फाडिओ[1] फालिओ छिन्नो विप्फुरन्तो अणेगसो ॥५४॥
असीहि अयसिवण्णाहिं[2] भल्लेहिं[3] पट्टिसेहि य ।
छिन्नो भिन्नो विभिन्नो य ओइण्णो पावकम्मुणा ॥५५॥
अवसो लोहरहे जुत्तो जलन्ते समिलाजुए ।
चोइओ तोत्तजुत्तेहिं रोज्झो[4] वा जह पाडिओ ॥५६॥
हुयासणे जलन्तम्मि चियासु महिसो विव ।
दड्ढो पक्को य अवसो पावकम्मेहि पाविओ[5] ॥५७॥
बला संडासतुण्डेहिं लोहतुण्डेहि पक्खिहिं ।
विलुत्तो विलवन्तो हं ढंकगिद्धेहिऽणन्तसो ॥५८॥
*तण्हाकिलन्तो धावन्तो पत्तो वेयरणिं नदिं ।
जलं पाहिं ति चिन्तन्तो खुरधाराहिं विवाइओ ॥५९॥
उण्हाभितत्तो संपत्तो असिपत्तं महावणं ।
असिपत्तेहिं पडन्तेहिं छिन्नपुव्वो अणेगसो ॥६०॥
मुग्गरेहिं मुसंढीहिं[6] सूलेहिं मुसलेहि य ।
गयासं भग्गगत्तेहिं पत्तं दुक्खं अणन्तसो ॥६१॥
*खुरेहिं तिक्खधारेहिं छुरियाहिं कप्पणीहि य ।
कप्पिओ फालिओ छिन्नो उक्कित्तो[7] य अणेगसो ॥६२॥

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[1] पा° B1.2, J. [2] अयस° B1, य असि° J. [3] °ल्लो° B1.2, J.
[4] सज्झो B1.2. [5] °तो A. [6] °मुंढीहिं B1.2, मुसत्तीहिं J.
[7] उक्कत्तो A.

*पासेहिं कूडजालेहिं मिओ वा अवसो[1] अहं ।
वाहिओ बद्धरुद्धो वा बहू[2] चेव विवाइओ ॥ ६३ ॥
गलेहिं मगरजालेहिं मच्छो वा अवसो अहं ।
उल्लिओ फालिओ गहिओ मारिओ य अणन्तसो ॥ ६४ ॥
वीदंसएहि जालेहिं लेप्पाहिं सउणो विव ।
गहिओ लग्गो बद्धो य मारिओ य अणन्तसो ॥ ६५ ॥
कुहाडफरसुमाईहिं[3] वड्ढईहिं दुमो विव ।
कुट्टिओ फालिओ छिन्नो तच्छिओ य अणन्तसो ॥ ६६ ॥
चवेडमुट्ठिमाईहिं कुमारेहिं अयं पिव ।
ताडिओ कुट्टिओ भिन्नो चुण्णिओ य अणन्तसो ॥ ६७ ॥
तत्ताइं तम्बलोहाइं तउयाइं सीसयाणि य ।
पाइओ कलकलन्ताइं[4] आरसन्तो सुभेरवं ॥ ६८ ॥
तुहं पियाइं मंसाइं खण्डाइं सोल्लगाणि य ।
खाविओ मिसमंसाइं[5] अग्गिवण्णाइऽणेगसो ॥ ६९ ॥
तुहं पिया सुरा सीहू[6] मेरओ य महूणि य ।
पाइओ[7] मि जलन्तीओ वसाओ रुहिराणि य ॥ ७० ॥
निच्चं भीएण तत्थेण दुहिएण वहिएण य ।
परमा दुहसंबद्धा वेयणा वेदिता मए ॥ ७१ ॥
तिव्व[8]चण्डप्पगाढाओ घोराओ अइदुस्सहा ।
महब्भयाओ भीमाओ नरएसु वेदिता मए ॥ ७२ ॥

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[1] विवसो B[1]. [2] वञ्झसो B[1,2], J. [3] °परसुमादी° A.
[4] °लिंताइं A. [5] विस° B[1,2], J. [6] °धू A. [7] पज्जिउं A.
[8] तिव्वं A, J.

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जारिसा माणुसे लोए ताया दीसन्ति वेयणा।
एत्तो अणन्तगुणिया नरएसु दुक्खवेयणा ॥७३॥
सव्वभवेसु अस्साया[1] वेयणा वेदिता मए।
निमेसन्तरमित्तं[2] पि जं साता नत्थि वेयणा ॥७४॥
तं बिन्तम्मापियरो छन्देणं पुत्त पव्वया।
नवरं पुण सामण्णे दुक्खं निप्पडिकम्मया ॥७५॥
सो बेइ अम्मापियरो एवमेयं जहा फुडं।
पडिकम्मं को कुणई[3] अरण्णे मियपक्खिणं ॥७६॥
एगब्भूए अरण्णे व जहा उ चरई मिगे।
एवं धम्मं चरिस्सामि संजमेण तवेण य ॥७७॥
जया[4] मिगस्स आयंको महारण्णम्मि जायई।
अच्चन्तं रुक्खमूलम्मि को णं ताहे तिगिच्छई ॥७८॥
को वा से ओसहं देइ को वा से पुच्छई सुहं।
को से भत्तं च पाणं वा आहरित्तु पणामए ॥७९॥
जया य से सुही होइ तया गच्छइ गोयरं।
भत्तपाणस्स अट्ठाए वल्लराणि सराणि य ॥८०॥
खाइत्ता पाणियं पाउं वल्लरेहिं सरेहि य।
मिगचारियं चरित्ताणं गच्छई[5] मिगचारियं ॥८१॥
एवं समुट्ठिओ भिक्खू एवमेव अणेगए।
मिगचारियं चरित्ताणं उड्ढं पक्कमई[5] दिसं ॥८२॥

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[1] असा° $B^{1.2}$, J. [2] निमि° A. [3] °ती A, °इ $B^{1.2}$, J.
[4] जहा $B^{1.2}$, J. [5] °ती Mss. J.

जहा मिगे एगे[1] अणेगचारी अणेगवासे धुवगोयरे य ।
एवं मुणी गोयरियं पविट्ठे नो हीलए नो वि य खिंस-
एज्जा ॥८३॥
मिगचारियं चरिस्सामि एवं पुत्ता जहा सुहं ।
अम्मापिईहिऽणुन्नाओ जहाइ उवहिं तहा ॥८४॥
मियचारियं चरिस्सामि सव्वदुक्खविमोक्खणिं ।
तुब्भेहिं अम्बणुन्नाओ[2] गच्छ पुत्त जहासुहं ॥८५॥
एवं सो अम्मापियरो अणुमाणित्ताण बहुविहं ।
ममत्तं छिन्दई ताहे महानागो व्व कंचुयं ॥८६॥
इड्ढी वित्तं च मित्ते य पुत्तदारं च नायओ ।
रेणुयं व पडे लग्गं निद्धुणित्ताण[3] निग्गओ ॥८७॥
पंचमहव्वयजुत्तो पंचहि समिउ तिगुत्तिगुत्तो य ।
सब्भिन्तरबाहिरओ तवोकम्मंसि उज्जुत्तो ॥८८॥
निम्ममो निरहंकारो निसंगो चत्तगारवो ।
समो य सव्वभूएसु तसेसु थावरेसु य ॥८९॥
लाभालाभे सुहे दुक्खे जीविए मरणे तहा ।
समो निन्दापसंसासु तहा माणावमाणओ ॥९०॥
गारवेसुं कसाएसुं दण्डसल्लभएसु य ।
नियत्तो हाससोगाओ अनियाणो अबन्धणो ॥९१॥
अणिस्सिओ इहं लोए परलोए अणिस्सिउ ।
वासीचन्दणकप्पो य असणे अणसणे तहा ॥९२॥

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[1] एगे B[1].   [2] अब्भ॰ Mss. J.   [3] णिद्धु॰ A.

अप्पसत्थेहिं दारेहिं सव्वत्रो पिहियासवे ।
अज्झप्पज्झाणजोगेहिं पसत्थदमसासणे ॥९३॥
एवं नाणेण चरणेण दंसणेण तवेण य ।
भावणाहि य[1] सुद्धाहिं[2] सम्मं भावेत्तु अप्पयं ॥९४॥
बहुयाणि उ वासाणि सामस्रमणुपालिया ।
मासिएण उ भत्तेण सिद्धिं पत्तो अणुत्तरं ॥९५॥
एवं करन्ति संबुद्धा पण्डिया पवियक्खणा ।
विणिअट्टन्ति भोगेसु मियापुत्ते जहामिसी ॥९६॥
महापभावस्स महाजसस्स मियाइ[3] पुत्तस्स निसम्म भासियं ।
तवप्पहाणं चरियं च उत्तमं गइप्पहाणं च तिलोगवि-
स्सुतं ॥९७॥
वियाणिया दुक्खविवड्ढणं धणं ममत्तबन्धं च महाभयावहं ।
सुहावहं धम्मधुरं[4] अणुत्तरं धारेज्ज निव्वाणगुणावहं महं[5] ॥९८॥
॥ त्ति बेमि ॥

॥ मियापुत्तीयं समत्तं ॥

॥ महानियण्ठिज्जं विंशतितमम् अध्ययनम् ॥

सिद्धाण नमो किच्चा संजयाणं च भावत्रो ।
अत्थधम्मगइं तच्चं अणुसट्ठिं[6] सुणेह मे ॥१॥
पभूयरयणो राया सेणिओ मगहाहिवो ।
विहारजत्तं निज्जाओ मण्डिकुच्छिंसि चेइए ॥२॥

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[1] om. B¹. [2] विसु° B¹. [3] मियाय A. [4] °धणं B¹.
[5] om. A, B¹. [6] °सि° B¹, J.

नाणादुमलयाइण्णं नाणापक्खिनिसेवियं ।
नाणाकुसुमसंछन्नं उज्जाणं नन्दणोवमं ॥ ३ ॥
तत्थ सो पासई साहुं संजयं सुसमाहियं ।
निसिन्नं[1] रुक्खमूलम्मि सुकुमालं सुहोइयं ॥ ४ ॥
तस्स रूवं तु पासित्ता राइणो तम्मि संजए ।
अच्चन्तपरमो आसी अउलो रूवविम्हओ ॥ ५ ॥
अहो वण्णो अहो रूवं अहो अज्जस्स सोमया ।
अहो खन्ती अहो मुत्ती अहो भोगे[2] असंगया ॥ ६ ॥
तस्स पाए उ वन्दित्ता काऊण य पयाहिणं ।
नाइदूरमणासन्ने पंजली पडिपुच्छई ॥ ७ ॥
तरुणो सि अज्जो पव्वइओ भोगकालम्मि संजया ।
उवट्ठिओ सि सामण्णे एयमट्ठं सुणेमि[3] ता ॥ ८ ॥
*अणाहो मि महाराय नाहो मज्झ न विज्जई ।
अनुकम्पगं सुहिं[4] वावि कंचि[5] नाभिसमेमहं ॥ ९ ॥
तओ सो पहसिओ राया सेणिओ मगहाहिवो ।
एवं ते इड्ढिमन्तस्स कहं नाहो न विज्जई ॥ १० ॥
होमि नाहो भयन्ताणं भोगे भुंजाहि संजया ।
मित्तनाईपरिवुडो माणुस्सं खु सुदुल्लहं ॥ ११ ॥
अप्पणा वि अणाहो सि सेणिया मगहाहिवा ।
अप्पणा अणाहो सन्तो कस्स[6] नाहो भविस्ससि ॥ १२ ॥

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[1] °सन्नं B[1.2]. [2] °गेसु B[1]. [3] °णा° B[2], J, °णेमु B[1].
[4] सुहं B[1.2], J. [5] किंची B[1]. [6] कहं B[1.2].

एवं वुत्तो नरिन्दो सो सुसंभन्तो सुविम्हिओ ।
वयणं अस्सुयपुव्वं साहुणा विम्हयन्निओ ॥१३॥
अस्सा हत्थी मणुस्सा मे पुरं अन्तेउरं च मे ।
भुंजामि[1] माणुसे भोगे आणा इस्सरियं च मे ॥१४॥
*एरिसे सम्पयग्गम्मि सव्वकामसमप्पिए ।
कहं अणाहो भवइ[2] मा हु भन्ते मुसं वए ॥१५॥
न तुमं जाणे[3] अणाहस्स[4] अत्थं पोत्थं[5] च पत्थिवा ।
जहा अणाहो भवई सणाहो वा नराहिवा ॥१६॥
सुणेह मे महाराय अव्वक्खित्तेण चेयसा ।
जहा अणाहो भवई जहा मेयं[6] पवत्तियं ॥१७॥
*कोसम्बी नाम नयरी पुराण पुरभेयणी[7] ।
तत्थ आसी पिया मज्झ पभूयधणसंचओ ॥१८॥
*पढमे वए महाराय अउला मे अच्छिवेयणा ।
अहोत्था विउलो डाहो सव्वगत्तेसु[8] पत्थिवा ॥१९॥
*सत्थं जहा परमतिक्खं सरीरविवरन्तरे ।
आवीलिज्ज अरी कुद्धो एवं मे अच्छिवेयणा ॥२०॥
तियं मे अन्तरिच्छं च उत्तमंगं च पीडई ।
इन्दासणिसमा घोरा वेयणा परमदारुणा ॥२१॥
*उवट्ठिया मे आयरिया विज्जामन्ततिगिच्छया ।
अधीया सत्थकुसला मन्तमूलविसारया ॥२२॥

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[1] °हि J. [2] भवामि B[1.2]. [3] जाणसि B[1]. [4] ना° B[1].
[5] पु° B[1.2], J. [6] मय A. [7] °भेइणी B[1]. [8] सव्वंगेसु य B[1.2], J.

ते मे तिगिच्छं कुव्वन्ति चाउप्पायं जहाहियं ।
न य दुक्खा विमोयन्ति एसा मज्झ अणाहया ॥२३॥
पिया मे सव्वसारं पि दिज्जा हि मम कारणा ।
न य दुक्खा विमोएइ एसा मज्झ अणाहया ॥२४॥
माया य मे महाराय पुत्तसोगदुहट्टिया ।
न य दुक्खा विमोएइ एसा मज्झ अणाहया ॥२५॥
भायरो मे महाराय सगा जेट्ठकणिट्ठगा ।
न य दुक्खा विमोयन्ति एसा मज्झ अणाहया ॥२६॥
भइणीओ मे महाराय सगा जेट्ठकणिट्ठगा ।
न य दुक्खा विमोयन्ति एसा मज्झ अणाहया ॥२७॥
*भारिया मे महाराय अणुरत्ता[1] अणुव्वया ।
अंसुपुण्णेहिं नयणेहिं उरं मे परिसिंचई ॥२८॥
*अन्नं पाणं च ण्हाणं च गन्धमल्लविलेवणं ।
मए[2] नायमणायं वा सा बाला नेव[3] भुंजई ॥२९॥
खणं पि मे महाराय पासाओ मे[4] न[4] फिट्टई ।
न य दुक्खा विमोएइ एसा मज्झ अणाहया ॥३०॥
तउ हं एवमाहंसु दुक्खमा हु पुणो पुणो ।
वेयणा अणुभविउं जे संसारम्मि अणन्तए ॥३१॥
सइं च जइ मुच्चेज्जा वेयणा विउला इउ ।
खन्तो दन्तो निरारम्भो पव्वए अणगारियं ॥३२॥

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[1] °यत्ता B[1]. [2] मते° A. [3] नोव° A.
[4] म वि° A.

एवं च चिन्तइत्ताणं पसुत्तो मि नराहिवा ।
परियत्तन्तीए राईए वेयणा मे खयं गया ॥३३॥
तओ कल्ले पभायम्मि आपुच्छित्ताण बन्धवे ।
खन्तो दन्तो निरारम्भो पव्वइओऽणगारियं ॥३४॥
तो[1] हं नाहो जाओ अप्पणो य परस्स य ।
सव्वेसिं चेव भूयाणं[2] तसाण थावराण य ॥३५॥
अप्पा नई वेयरणी अप्पा मे कूडसामली ।
अप्पा कामदुहा धेणू अप्पा मे नन्दणं वणं ॥३६॥
अप्पा कत्ता विकत्ता य दुक्खाण य सुहाण य ।
अप्पा मित्तममित्तं च दुप्पट्ठियसुपट्ठिओ ॥३७॥
इमा हु अन्ना वि अणाहया निवा
तमेगचित्तो निहुओ सुणेहि ।
नियण्ठधम्मं लहियाण वी[3] जहा
सीयन्ति एगे बहुकायरा नरा ॥३८॥
जो पव्वइत्ताण महव्वयाइं
सम्मं च[4] नो फासयई पमाया ।
अनिग्गहप्पा य रसेसु गिद्धे
न मूलओ छिन्नइ बन्धणं से ॥३९॥
आउत्तया जस्स न[5] अत्थि[5] काइ
इरियाए भासाए तहेसणाए ।

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[1] ततो A. [2] जीवाणं B^1. [3] लहिया निवा J. [4] om. A. [5] य नत्थि $B^{1,2}$, J.

आयाणनिक्खेवदुगुंछणाए
न धीरजायं[1] अणुजाइ मग्गं ॥४०॥
चिरं पि से मुण्डरुई भवित्ता
अथिरव्वए तवनियमेहि भट्ठे ।
चिरं पि अप्पाण किलेसइत्ता
न पारए होइ हु संपराए ॥४१॥
पोल्लेव मुट्ठी जह से असारे
अयन्तिए कूडकहावणे वा ।
राढामणी वेरुलियप्पगासे
अमहग्घए होइ हु[2] जाणएसु ॥४२॥
कुसीललिंगं इह धारइत्ता[3]
इसिज्झयं जीविय बूहइत्ता[4] ।
असंजए संजयलप्पमाणे
विणिग्घायमागच्छइ से चिरं पि ॥४३॥
विसं तु[5] पीयं[5] जह कालकूडं
हणाइ सत्थं जह कुग्गहीयं ।
एसो वि धम्मो विसओववन्नो
हणाइ वेयाल इवाविवन्नो ॥४४॥
जे लक्खणं सुविण पउंजमाणे
निमित्तकोऊहलसंपगाढे ।

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[1] वी॰ J. [2] य B¹·², J. [3] ॰तित्ता A.
[4] पू॰ A. [5] पिबित्ता A.

कुहेडविज्जासवदारजीवी
न गच्छई सरणं तम्मि काले ॥४५॥
तमं तमेणेव उ से असीले
सया दुही विप्परियामुवेइ ।
संधावई नरगतिरिक्खजोणिं[1]
मोणं विराहेत्तु असाहुरूवे ॥४६॥
उद्देसियं कीयगडं नियागं
न मुंचई किंचि अणेसणिज्जं ।
अग्गी विवा सव्वभक्खी भवित्ता
इत्तो चुए गच्छइ कट्टु पावं ॥४७॥
न तं अरी कण्ठछेत्ता करेइ
जं से करे अप्पणिया दुरप्पया[2] ।
से नाहई[3] मच्चुमुहं तु पत्ते
पच्छाणुतावेण दयाविहूणो ॥४८॥
निरट्ठिया नग्गरुई उ तस्स
जे उत्तमट्ठं विवज्जासमेइ ।
इमे वि से नत्थि परे वि लोए
दुहओ वि से झिज्जइ तत्थ लोए ॥४९॥
एमेव हा छन्दकुसीलरूवे
मग्गं विराहेत्तु जिणुत्तमाणं ।
कुररी विवा भोगरसाणुगिद्धा
निरट्ठसोया परियावमेइ ॥५०॥

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[1] ॰जोणी B. [2] ॰प्पा A, ॰त्ता B[1]. [3] णाहिति A.

सोच्चाण मेहावि सुभासियं इमं
अणुसासणं नाणगुणोववेयं ।
मग्गं कुसीलाण जहाय सव्वं
महानियण्ठाण वए पहेण ॥५१॥
चरित्तमायारगुणन्निए तओ
अणुत्तरं संजम पालियाण ।
निरासवे संखवियाण कम्मं
उवेइ ठाणं विउलुत्तमं धुवं ॥५२॥
एवुग्गदन्ते वि महातवोधणे
महामुणी महापइन्ने महायसे ।
महानियण्ठिज्जमिणं महासुयं
से कहेई[1] महया वित्थरेणं ॥५३॥
तुट्ठो य सेणिओ राया इणमुदाहु कयंजली ।
अणाहत्तं जहाभूयं सुट्ठु मे उवदंसियं ॥५४॥
तुज्झं[2] सुलद्धं खु मणुस्सजम्मं
लाभा सुलद्धा य तुमे महेसी ।
तुब्भे सणाहा य सबन्धवा य
जं भे ठिया मग्गे जिणुत्तमाण ॥५५॥
तं सि नाहो अणाहाणं सव्वभूयाण संजया ।
खामेमि ते महाभाग इच्छामि अणुसासिउं ॥५६॥
पुच्छिऊण मए तुब्भं झाणविग्घाओ जो कओ ।
निमन्तिया य भोगेहिं तं सव्वं मरिसेहि मे ॥५७॥

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[1] कहेए A. [2] तुब्भं B[1,2].

एवं थुणित्ताण स रायसीहो
अणगारसीहं परमाइ[1] भत्तीए ।
सओरोहो सपरियणो सबन्धवो
धम्माणुरत्तो विमलेण चेयसा ॥५८॥
ऊससियरोमकूवो काऊण य पयाहिणं[2] ।
अभिवन्दिऊण सिरसा अइयाओ नराहिवो ॥५९॥
इयरो वि गुणसमिद्धो तिगुत्तिगुत्तो तिदण्डविरओ य ।
विहग इव विप्पमुक्को विहरइ वसुहं विगयमोहो ॥६०॥
॥ त्ति बेमि ॥

॥ महानियण्ठिज्जं समत्तं ॥

॥ समुद्दपालीयम् एकविंशम् अध्ययनम् ॥

चम्पाए पालिए नाम सावए आसि वाणिए ।
महावीरस्स भगवओ[3] सीसे सो उ महप्पणो ॥१॥
निग्गन्थे पावयणे सावए से वि कोविए ।
पोएण ववहरन्ते[4] पिहुण्डं नगरमागए ॥२॥
पिहुण्डे ववहरन्तस्स वाणिओ देइ धूयरं ।
तं ससत्तं पइगिज्झ सदेसमह पत्थिओ ॥३॥
अह पालियस्स घरणी[5] समुद्दंमि पसवई[6] ।
अह बालए[7] तहिं जाए समुद्दपालि त्ति नामए ॥४॥

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[1] ०माए A. [2] काऊण पयाहिणं च तिखुत्तो B¹. [3] ०वंतो A.
[4] ०रंतो उ A. [5] घरिणी B¹. [6] ०सु० J. [7] दारए B¹.

खेमेण आगए चम्पं सावए वाणिए घरं।
संवड्ढई तस्स[1] घरे[1] दारए से सुहोइए ॥५॥
*बावत्तरी कलाओ य सिक्खई[2] नीइकोविए।
जोव्वणेण य संपन्ने सुरूवे पियदंसणे ॥६॥
तस्स रूववइं भज्जं पिया आणेइ रूविणिं।
पासाए कीलए रम्मे देवो दोगुन्दओ जहा ॥७॥
अह अन्नया कयाई पासायालोयणे ठिओ।
वज्झमण्डणसोभागं वज्झं पासइ वज्झगं ॥८॥
तं पासिऊण संवेगं[3] समुद्दपालो इणमब्बवी।
अहो ऽसुभाण कम्माणं निज्जाणं पावगं इमं ॥९॥
संबुद्धो सो तहिं भगवं परमसंवेगमागओ।
आपुच्छम्मापियरो पव्वए अणगारियं ॥१०॥
*जहित्तु ऽसग्गन्थमहाकिलेसं[4]
महन्तमोहं कसिणं भयावहं[5]।
परियायधम्मं चभिरोयएज्जा
वयाणि सीलाणि परीसहे य ॥११॥
अहिंससच्चं च अतेणगं[6] च
तत्तो य बम्भं अपरिग्गहं च।
पडिवज्जिया पंच महव्वयाणि
चरिज्ज धम्मं जिणदेसियं विदू ॥१२॥

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[1] Inverso ordine exhh., B[1.2]. [2] °ए A. [3] °विरगो B[1].
[4] संगंथ° B[1.2]. [5] भयाणगं B[1]. [6] °तेयणं J.

सव्वेहिं भूएहिं दयाणुकम्पी[1]
खन्तिक्खमे संजयबम्भयारी ।
सावज्जजोगं परिवज्जयन्तो
चरिज्ज भिक्खू सुसमाहिइन्दिए ॥ १३ ॥
कालेण कालं विहरेज्ज रट्ठे
बलाबलं जाणिय अप्पणो य ।
सीहो व सद्देण न संतसेज्जा
वयजोग[2] सुच्चा न असच्चमाहु[3] ॥ १४ ॥
उवेहमाणो उ परिव्वएज्जा
पियमप्पियं सव्व तितिक्खएज्जा ।
न सव्व सव्वत्थ ऽभिरोयएज्जा
न यावि पूयं[4] गरहं च संजए ॥ १५ ॥
*अणेगछन्दामिह माणवेहिं
जे भावओ संपगरेइ भिक्खू ।
भयभेरवा तत्थ उइन्ति[5] भीमा
दिव्वा मणुस्सा अदुवा तिरिच्छा ॥ १६ ॥
परीसहा दुव्विसहा अणेगे
सीयन्ति जत्था बहुकायरा नरा ।
से तत्थ पत्ते न वहिज्ज भिक्खू
संगामसीसे इव नागराया ॥ १७ ॥

[1] ०कम्पि A, B[2]. J. [2] वइ० B[1.2]. [3] सच्चसाहु B[1], असब्भमाहु J.
[4] पूया० A. [5] उविंति B[1.2].

सीओसिणा दंसमसा य फासा
आयंका विविहा फुसन्ति देहं ।
अकुक्कुओ तत्थऽहियासएज्जा
रयाइ खेवेज्ज पुरे कयाइं[1] ॥१८॥
पहाय रागं च तहेव दोसं
मोहं च भिक्खू सततं वियक्खणो ।
मेरु व्व वाएण अकम्पमाणो
परीसहे आयगुत्ते सहेज्जा ॥१९॥
अणुन्नए नावणए महेसी
न यावि पूयं गरहं[2] च संजए ।
स उज्जभावं पडिवज्ज संजए
निव्वाणमग्गं विरए उवेइ ॥२०॥
अरइरइसहे पहीणसंथवे विरए आयहिए पहाणवं ।
परमट्ठपएहिं चिट्ठई छिन्नसोए अममे अकिंचणे ॥२१॥
विवित्तलयणाइ भएज्ज ताई
निरोवलेवाइ असंथडाइं ।
इसीहि चिण्णाइ महायसेहिं
काएण फासेज्ज परीसहाइं ॥२२॥
*सन्नाणनाणोवगए महेसी अणुत्तरं चरिउं[3] धम्मसंचयं ।
अणुत्तरे नाणधरे जसंसी ओभासई सूरिए वन्तलि-
क्खे ॥२३॥

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[1] कडाइं B[1.2]. [2] गरहियं A. [3] चरिय उ A.

*दुविहं खवेऊण य पुण्णपावं निरंगणे सव्वओ विप्पमुक्के।
तरित्ता समुद्दं व महाभवोघं समुद्दपाले अपुणागमं[1] गए ॥२४॥
॥ त्ति बेमि ॥

॥ समुद्दपालीयं समत्तं ॥

॥ रहनेमिज्जं द्वाविंशम् अध्ययनम् ॥

सोरियपुरंमि नयरे आसि राया महिड्ढिए।
वसुदेवु त्ति नामेणं रायलक्खणसंजुए ॥१॥
तस्स भज्जा दुवे आसी रोहिणी देवई तहा।
तासिं दोण्हं दुवे पुत्ता इट्ठा रामकेसवा ॥२॥
सोरियपुरंमि नयरे आसी राया महिड्ढिए।
समुद्दविजए[2] नामं रायलक्खणसंजुए ॥३॥
तस्स भज्जा सिवा नाम तीसे पुत्तो महायसो।
भगवं अरिट्ठनेमि त्ति लोगनाहे दमीसरे[3] ॥४॥
*सो ऽरिट्ठनेमिनामो उ लक्खणस्सरसंजुओ।
अट्ठसहस्सलक्खणधरो गोयमो कालगच्छवी ॥५॥
वज्जरिसहसंघयणो समचउरंसो झसोयरो।
तस्स रायमईकन्नं[4] भज्जं जायइ केसवो ॥६॥
अह सा रायवरकन्ना सुसीला चारुपेहणी।
सव्वलक्खणसंपन्ना विज्जुसोयामणिप्पभा ॥७॥

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[1] A add. गतिं. [2] °जयं A. [3] दमीयसरे A.
[4] राइ° B[1], रातीमतिं A,

अहाह जणओ तीसे वासुदेवं महिड्ढियं ।
इहागच्छऊ कुमारो जा से कन्नं ददामि हं[1] ॥८॥
सव्वोसहीहिं एहविओ कयकोउयमंगलो ।
दिव्वजुयलपरिहिउ आभरणेहिं विभूसिउ ॥९॥
मत्तं च गन्धहत्थि वासुदेवस्स जेट्ठगं ।
आरूढो सोहए अहियं सिरे चूडामणी जहा ॥१०॥
अह ऊसिएण छत्तेण चामराहि य सोहिए ।
दसारचक्केण य[2] सो[2] सव्वओ परिवारिओ ॥११॥
[3]चउरंगिणीए सेणाए रइयाए जहक्कमं ।
तुरियाण सन्निनाएण दिव्वेण गगणं फुसे ॥१२॥
एयारिसाए इड्ढीए जुतीए उत्तमाइ[4] य ।
नियगाओ भवणाओ निज्जाओ वण्हिपुंगवो ॥१३॥
*अह सो तत्थ निज्जन्तो दिस्स पाणे भयद्दुए ।
वाडेहिं पंजरेहिं च सन्निरुद्धे सुदुक्खिए ॥१४॥
जीवियन्तं तु संपत्ते मंसट्ठा भक्खियव्वए ।
पासेत्ता से महापन्ने सारहिं इणमब्बवी ॥१५॥
*कस्स अट्ठा इमे पाणा एए सव्वे सुहेसिणो ।
वाडेहिं पंजरेहिं च सन्निरुद्धा य अच्छहिं ॥१६॥
अह सारही तओ भणइ एए भद्दा उ पाणिणो ।
तुज्झं विवाहकज्जंमि भोयावेउं बहुं जणं ॥१७॥

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[1] दलामहं B[1.2], J. [2] तउ B[1.2]. [3] चा॰ A.
[4] ॰माय A.

सोऊण तस्स वयणं बहुपाणिविणासणं ।
चिन्तेइ से महापन्नो साणुक्कोसे जिएहिउ[1] ॥१८॥
*जइ मज्झ कारणा एए हम्मन्ति[2] सुबहू जिया ।
न मे एयं तु निस्सेसं[3] परलोगे भविस्सई ॥१९॥
सो कुण्डलाण जुयलं सुत्तगं च महायसो ।
आभरणाणि य सव्वाणि सारहिस्स पणामए ॥२०॥
*मणपरिणामे य कए देवा य जहोइयं समोइण्णा ।
सव्वड्ढीइ[4] सपरिसा निक्खमणं तस्स काउं जे ॥२१॥
देवमणुस्सपरिवुडो सीयारयणं[5] तओ समारूढो ।
निक्खमिय बारगाओ[6] रेवययंमि ट्ठिओ भगवं ॥२२॥
उज्जाणं संपत्तो ओइण्णो उत्तमाउ सीयाओ ।
साहस्सीइ[7] परिवुडो अह निक्खमई उ चित्ताहिं ॥२३॥
अह से सुगन्धगन्धिए[8] तुरियं मउकुंचिए[9] ।
सयमेव लुंचई केसे पंचमुट्ठीहिं समाहिओ ॥२४॥
वासुदेवो य णं भणइ लुत्तकेसं जिइन्दियं ।
इच्छियमणोरहं[10] तुरियं पावसू तं दमीसरा ॥२५॥
नाणेण दंसणेणं य चरित्तेण तहेव[11] य ।
खन्तीए मुत्तीए वड्ढमाणो भवाहि य ॥२६॥

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[1] °हियं A. [2] हम्मिहिंति B¹. [3] निस्सेयसं B¹.
[4] °ड्ढीय A. [5] सिविया° B¹. [6] वारिगाउ A. [7] साहस्सिय° A.
[8] °गंधीए A. [9] मउय° A. [10] °रहे B¹·², °हरं J.
[11] तवेण B¹.

एवं ते रामकेसवा दसारा य बहू जणा ।
अरिट्ठणेमिं वन्दित्ता अभिगया बारगापुरिं[1] ॥२७॥
सोऊण रायकन्ना पव्वज्जं सा जिणस्स उ ।
नीहासा य निराणन्दा सोगेण उ समुत्थिया ॥२८॥
राईमई विचिन्तेइ धिरत्थु मम जीवियं ।
जा हं तेण परिच्चत्ता सेयं पव्वइउं[2] मम ॥२९॥
अह सा भमरसन्निभे कुच्चफणगसाहिए ।
सयमेव लुंचई केसे धिइमन्ता ववस्सिया ॥३०॥
वासुदेवो य णं भणइ लुत्तकेसं जिइन्दियं ।
संसारसागरं घोरं तर कन्ने लहुं लहुं ॥३१॥
सा पव्वइया सन्ती पव्वावेसी तहिं बहुं ।
सयणं परियणं चेव सीलवन्ता बहुस्सुया ॥३२॥
गिरिं रेवतयं जन्ती वासेणुल्ला उ अन्तरा ।
वासन्ते अन्धयारंमि अन्तो लयणस्स सा ठिया ॥३३॥
चीवराइं विसारन्ती जहा जाय त्ति पासिया ।
रहनेमी भग्गचित्तो पच्छा दिट्ठो य तीइ वि ॥३४॥
भीया य सा तहिं दट्ठुं एगन्ते संजयं तयं ।
बाहाहिं काउ संगोप्फं वेवमाणी[3] निसीयई ॥३५॥
अह सो वि रायपुत्तो समुद्दविजयंगओ ।
भीयं पवेवियं[4] दट्ठुं इमं वक्कं उदाहरे ॥३६॥

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[1] वारिगा° A. [2] पव्वतियं A. [3] चेव° A.
[4] °वेविरं B[1].

रहनेमी[1] अहं भद्दे सुरूवे चारुभासिणि ।
ममं भयाहि सुयणु न ते पीला भविस्सई ॥३७॥
एहि[2] ता भुंजिमो भोए माणुस्सं खु सुदुल्लहं ।
भुत्तभोगी पुणो पच्छा जिणमग्गं चरिस्समो ॥३८॥
दट्ठूण रहनेमिं तं भग्गुज्जोयपराजियं ।
राईमई असम्भन्ता अप्पाणं संवरे तहिं ॥३९॥
अह सा रायवरकन्ना सुट्ठिया नियमव्वए ।
जाई कुलं च सीलं च रक्खमाणी तयं वए ॥४०॥
जइ सि रूवेण वेसमणो ललिएण नलकुब्बरो[3] ।
तहा वि ते न इच्छामि जइ सि सक्खं पुरन्दरो ॥४१॥
धिरत्थु ते जसोकामी जो तं जीवियकारणा ।
वन्तं इच्छसि आवाउं सेयं ते मरणं भवे ॥४२॥
अहं च भोगरायस्स[4] तं च सि अन्धगवण्हिणो ।
मा कुले गन्धणा होमो संजमं निहुओ चर ॥४३॥
जइ तं काहिसि भावं जा जा दच्छसि नारिओ ।
वायाइद्धो व्व हढो अट्ठिअप्पा भविस्ससि ॥४४॥
*गोवालो भण्डवालो वा जहा तद्दव्वणिस्सरो ।
एवं अणिस्सरो तं पि सामण्णस्स भविस्ससि ॥४५॥
तीसे सो वयणं सोच्चा संजयाए सुभासियं ।
अंकुसेण जहा नागो धम्मे संपडिवाइओ ॥४६॥

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[1] °नेमि A. [2] एहिं A. [3] °कूवरो B[1.2], J.
[4] °राइस्स A.

मणगुत्तो वयगुत्तो कायगुत्तो जिइन्दिओ ।
सामण्णं निच्चलं फासे जावज्जीवं दढव्वओ ॥४७॥
उग्गं तवं चरित्ताणं जाया दोण्णि वि केवली ।
सव्वं कम्मं खवित्ताणं सिद्धिं पत्ता अणुत्तरं ॥४८॥
एवं करेन्ति संबुद्धा पण्डिया पवियक्खणा ।
विणियट्टन्ति भोगेसु जहा सो पुरिसोत्तमो ॥४९॥
॥ त्ति बेमि ॥

॥ रहनेमिज्जं समत्तं ॥

॥ केसिगोयमिज्जं त्रयोविंशम् अध्ययनम् ॥

*जिणे पासि त्ति नामेण अरहा लोगपूइओ ।
संबुद्धप्पा य सव्वन्नू धम्मतित्थयरे जिणे ॥१॥
तस्स लोगपदीवस्स[1] आसि सीसे महायसे ।
केसीकुमारसमणे विज्जाचरणपारगे ॥२॥
ओहिनाणसुए बुद्धे सीससंघसमाउले ।
गामाणुगामं रीयन्ते सावत्थिं पुरमागए[2] ॥३॥
तिन्दुयं नाम उज्जाणं तम्मी[3] नगरमण्डले ।
फासुए सिज्जसंथारे तत्थ वासमुवागए ॥४॥
अह तेणेव कालेणं धम्मतित्थयरे जिणे ।
भगवं वद्धमाणि त्ति सव्वलोगम्मि विस्सुए ॥५॥

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[1] ॰पई॰ B[1.2], J. [2] नगरिं आगए A. [3] तंमि B[1.2].

तस्स लोगपदीवस्स[1] आसि सीसे महायसे।
भगवं गोयमे नामं विज्जाचरणपारए ॥६॥
बारसंगविऊ बुद्धे सीससंघसमाउले।
गामाणुगामं रीयन्ते से वि सावत्थिमागए ॥७॥
कोट्ठगं नाम उज्जाणं तम्मी नगरमण्डले।
फासुए सिज्जसंथारे तत्थ वासमुवागए ॥८॥
केसीकुमारसमणे गोयमे य महायसे।
उभओ वि तत्थ विहरिंसु अल्लीणा सुसमाहिया[2] ॥९॥
उभओ सीससंघाणं संजयाणं तवस्सिणं।
तत्थ चिन्ता समुप्पन्ना गुणवन्ताण ताइणं ॥१०॥
केरिसो वा इमो धम्मो इमो धम्मो व केरिसो।
आयारधम्मपणिही इमा वा सा व केरिसी ॥११॥
चाउज्जामो य जो धम्मो जो इमो पंचसिक्खिओ।
देसिओ वद्धमाणेण पासेण य महामुणी ॥१२॥
अचेलओ य जो धम्मो जो इमो सन्तरुत्तरो।
एगकज्जपवन्नाणं विसेसे किं नु कारणं ॥१३॥
अह ते तत्थ सीसाणं विन्नाय पवितक्कियं।
समागमे कयमई उभओ केसिगोयमा[3] ॥१४॥
गोयमे पडिरूवन्नू सीससंघसमाउले।
जेट्ठं कुलमवेक्खन्तो तिन्दुयं वणमागओ ॥१५॥

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[1] °पई° B[1.2], J. [2] अल्लीण° J. [3] °गोयमे A.

केसी कुमारसमणे गोयमं दिस्समागयं ।
पडिरूवं[1] पडिवत्तिं सम्मं संपडिवज्जई ॥१६॥
पलालं फासुयं तत्थ पंचमं कुसतणाणि य ।
गोयमस्स निसेज्जाए खिप्पं संपणामए ॥१७॥
केसीकुमारसमणे गोयमे य महायसे ।
उभओ निसण्णा सोहन्ति चन्दसूरसमप्पभा ॥१८॥
*समागया बहू तत्थ पासण्डा कोउगा मिया[2] ।
गिहत्थाणं चणेगाओ साहस्सीओ समागया ॥१९॥
देवदाणवगन्धव्वा जक्खरक्खसकिन्नरा ।
अदिस्साणं च भूयाणं आसी तत्थ समागमो ॥२०॥
पुच्छामि ते महाभाग केसी गोयममब्बवी ।
तओ केसिं बुवन्तं तु गोयमो इणमब्बवी ॥२१॥
पुच्छ भन्ते जहिच्छं ते केसिं[3] गोयममब्बवी ।
तओ केसी अणुन्नाए गोयमं इणमब्बवी ॥२२॥
चाउज्जामो य जो[4] धम्मो जो इमो पंचसिक्खिओ ।
देसिओ वद्धमाणेण पासेण य महामुणी ॥२३॥
एगकज्जपवन्नाणं विसेसे किं नु कारणं ।
धम्मे दुविहे मेहावि कहं विप्पचओ न ते ॥२४॥
तओ केसिं बुवन्तं तु गोयमो इणमब्बवी ।
पन्ना समिक्खए धम्मतत्तं तत्तविणिच्छियं ॥२५॥

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[1] °रूव° A. [2] कोउगेण य J. [3] केसी J.
[4] इमो B[1.2], J.

पुरिमा उज्जुजडा उ वंकजडा[1] य पच्छिमा ।
मज्झिमा उज्जुपन्ना उ तेण धम्मे दुहा कए ॥२६॥
पुरिमाणं दुव्विसोज्झो उ चरिमाणं दुरणुपालओ ।
कप्पो मज्झिमगाणं तु सुविसोज्झो सुपालओ ॥२७॥
*साहु गोयम पन्ना ते छिन्नो मे संसओ इमो ।
अन्नो वि संसओ मज्झं तं मे कहसु[2] गोयमा ॥२८॥
*अचेलगो य जो धम्मो जो इमो सन्तरुत्तरो ।
देसिओ वद्धमाणेण पासेण य महाजसा[3] ॥२९॥
एगकज्जपवन्नाणं विसेसे किं नु कारणं ।
लिंगे[4] दुविहे[5] मेहावी कहं विप्पच्चओ न ते ॥३०॥
केसिमेवं बुवाणं[6] तु गोयमो इणमब्बवी ।
विन्नाणेण समागम्म धम्मसाहणमिच्छियं ॥३१॥
पच्चयत्थं च लोगस्स नाणाविहविगप्पणं ।
जत्तत्थं गहणत्थं च लोगे लिंगपओयणं ॥३२॥
अह भवे पइन्ना उ मोक्खसब्भूयसाहणा ।
नाणं च दंसणं चेव[7] चरित्तं चेव निच्छए ॥३३॥
साहु गोयम पन्ना ते छिन्नो मे संसओ इमो ।
अन्नो वि संसओ मज्झं तं मे कहसु गोयमा ॥३४॥
अणेगाणं सहस्साणं मज्झे चिट्ठसि गोयमा ।
ते य ते अहिगच्छन्ति कहं ते निज्जिया तुमे ॥३५॥

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1 वक्क° B1.2. 2 कहय A. 3 °मुणी J. 4 धम्मे J.
5 A add. य. 6 वयंतं J. 7 B2, J om.

एगे जिए जिया पंच पंच जिए जिया दस ।
दसहा उ जिणित्ताणं सव्वसत्तू जिणामहं ॥३६॥
सत्तू य इइ के वुत्ते केसी गोयममब्बवी ।
तउ केसिं बुवंतं तु गोयमो इणमब्बवी ॥३७॥
एगप्पा अजिए सत्तू कसाया इन्दियाणि य ।
ते जिणित्तु[1] जहानायं विहरामि अहं मुणी ॥३८॥
साहु गोयम पन्ना ते छिन्नो मे संसओ इमो ।
अन्नो वि संसओ मज्झं तं मे कहसु गोयमा ॥३९॥
दीसन्ति बहवे लोए पासबद्धा[2] सरीरिणो ।
मुक्कपासो लहुब्भूओ कहं विहरसी मुणी ॥४०॥
ते पासे सव्वसो छित्ता निहन्तूण[3] उवायओ ।
मुक्कपासो लहुब्भूओ विहरामि अहं मुणी ॥४१॥
पासा य इइ के वुत्ता केसी गोयममब्बवी ।
केसिमेवं बुवंतं तु गोयमो इणमब्बवी ॥४२॥
रागद्दोसादओ तिव्वा नेहपासा[4] भयंकरा[5] ।
ते छिन्दित्ता जहानायं विहरामि जहक्कम्मं ॥४३॥
साहु गोयम पन्ना ते छिन्नो मे संसओ इमो ।
अन्नो वि संसओ मज्झं तं मे कहसु[6] गोयमा ॥४४॥
अन्तोहिययसंभूया लया चिट्ठइ गोयमा ।
फलेइ विसभक्खीणि[7] सा उ उद्धरिया कहं ॥४५॥

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[1] °त्ता B[1.2], J. [2] °बद्ध° B[1]. [3] °हणिऊण A.
[4] °सो B[1.2], J. [5] °रो B[1.2], J. [6] कहह A. [7] °क्खीणं A, B[1]. °क्खाणि J.

तं लयं सव्वसो छित्ता उद्धरित्ता समूलियं ।
विहरामि जहानायं मुक्को मि विसभक्खणं ॥४६॥
लया य इइ का वुत्ता केसी गोयममब्बवी ।
केसिमेवं बुवंतं तु गोयमो इणमब्बवी ॥४७॥
भवतण्हा लया वुत्ता भीमा भीमफलोदया ।
तमुच्छित्ता[1] जहानायं विहरामि जहासुहं ॥४८॥
साहु गोयम पन्ना ते छिन्नो मे संसओ इमो ।
अन्नो वि संसओ मज्झं तं मे कहसु गोयमा ॥४९॥
*संपज्जलिया[2] घोरा अग्गी चिट्ठइ गोयमा ।
जे डहन्ति सरीरत्थे[3] कहं विज्झाविया तुमे ॥५०॥
*महामेहप्पसूयाओ गिज्झ वारि जलुत्तमं ।
सिंचामि सययं देहं सित्ता नो व डहन्ति मे ॥५१॥
अग्गी य इइ के वुत्ता केसी गोयममब्बवी ।
केसिमेवं बुवंतं तु गोयमो इणमब्बवी ॥५२॥
कसाया अग्गिणो वुत्ता सुयसीलतवो जलं ।
सुयधाराभिहया सन्ता भिन्ना हु न डहन्ति मे ॥५३॥
साहु गोयम पन्ना ते छिन्नो मे संसओ इमो ।
अन्नो वि संसओ मज्झं तं मे कहसु गोयमा ॥५४॥
अयं साहसिओ भीमो दुट्ठस्सो[4] परिधावई ।
जंसि गोयममारूढो कहं तेण न हीरसि ॥५५॥

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[1] उच्छित्तु B¹, उद्धित्तु B², उद्धरित्ता J. [2] समुप० A.
[3] ०त्था A, B¹·², J. [4] ०स्सो J.

पधावन्तं निगिण्हामि सुयरस्सीसमाहियं ।
न मे गच्छइ उम्मग्गं मग्गं च पडिवज्जई ॥५६॥
आसे य इइ के वुत्ते केसी गोयममब्बवी ।
केसिमेवं बुवंतं तु गोयमो इणमब्बवी ॥५७॥
मणो साहसिओ भीमो दुट्ठस्सो[1] परिधावई ।
तं सम्मं तु निगिण्हामि धम्मसिक्खाइ कन्थगं ॥५८॥
साहु गोयम पन्ना ते छिन्नो मे संसओ इमो ।
अन्नो वि संसओ मज्झं तं मे कहसु गोयमा ॥५९॥
कुप्पहा बहवो लोए जेहिं नासन्ति[2] जन्तुणो ।
अद्धाणे कह वट्टन्ते तं न नाससि[3] गोयमा ॥६०॥
जे य मग्गेण गच्छन्ति जे य उम्मग्गपट्ठिया ।
ते सव्वे वेइया मज्झं तो[4] न नस्सामहं मुणी ॥६१॥
मग्गे य इइ के वुत्ते केसी गोयममब्बवी ।
केसिमेवं बुवंतं तु गोयमो इणमब्बवी ॥६२॥
कुप्पवयणपासण्डी सव्वे उम्मग्गपट्ठिया ।
सम्मग्गं तु जिणक्खायं एस मग्गे हि उत्तमे ॥६३॥
साहु गोयम पन्ना ते छिन्नो मे संसओ इमो ।
अन्नो वि संसओ मज्झं तं मे कहसु गोयमा ॥६४॥
महाउदगवेगेण वुज्झमाणाण पाणिणं ।
सरणं गई पइट्ठा य दीवं कं मन्नसी मुणी ॥६५॥

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[1] ॰स्सो J. [2] नस्स॰ J. [3] नस्स॰ J. [4] तं B[1,2], J.

अत्थि एगो महादीवो वारिमज्झे महालओ ।
महाउदगवेगस्स गई तत्थ न विज्जई ॥ ६६ ॥
दीवे य इइ के वुत्ते केसी गोयममब्बवी ।
केसिमेवं बुवंतं तु गोयमो इणमब्बवी ॥ ६७ ॥
जरामरणवेगेणं[1] वुज्झमाणाण पाणिणं ।
धम्मो दीवो पइट्ठा य गई सरणमुत्तमं ॥ ६८ ॥
साहु गोयम पन्ना ते छिन्नो मे संसओ इमो ।
अन्नो वि संसओ मज्झं तं मे कहसु गोयमा ॥ ६९ ॥
अण्णवंसि महोहंसि नावा विपरिधावई ।
जंसि गोयममारूढो कहं पारं गमिस्ससि ॥ ७० ॥
जा उ सस्साविणी[2] नावा न सा पारस्स गामिणी ।
जा निरस्साविणी नावा सा उ पारस्स गामिणी ॥ ७१ ॥
नावा य इइ का वुत्ता केसी गोयममब्बवी ।
केसिमेवं बुवंतं तु गोयमो इणमब्बवी ॥ ७२ ॥
सरीरमाहु नाव त्ति जीवे वुच्चइ नाविओ ।
संसारो अण्णवो वुत्तो जं तरन्ति महेसिणो ॥ ७३ ॥
साहु गोयम पन्ना ते छिन्नो मे संसओ इमो ।
अन्नो वि संसओ मज्झं तं मे कहसु गोयमा ॥ ७४ ॥
अन्धयारे तमे घोरे चिट्ठन्ति पाणिणो बहू ।
को करिस्सइ उज्जोयं सव्वलोगंमि पाणिणं ॥ ७५ ॥

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[1] °गे वेगे J.   [2] अस्सा° $B^{1.2}$, J.

उग्गओ विमलो भाणू सव्वलोयपभंकरो।
सो करिस्सइ उज्जोयं सव्वलोयंमि पाणिणं ॥७६॥
भाणू य इइ के वुत्ते केसी गोयममब्बवी।
केसिमेवं बुवंतं तु गोयमो इणमब्बवी ॥७७॥
उग्गओ खीणसंसारो सव्वन्नू जिणभक्खरो।
सो करिस्सइ उज्जोयं सव्वलोयंमि पाणिणं ॥७८॥
साहु गोयम पन्ना ते छिन्नो मे संसओ इमो।
अन्नो वि संसओ मज्झं तं मे कहसु गोयमा ॥७९॥
*सारीरमाणसे[1] दुक्खे बज्झमाणाण पाणिणं।
खेमं सिवमणाबाहं ठाणं किं मन्नसी मुणी ॥८०॥
अत्थि एगं धुवं ठाणं[2] लोगग्गंमि दुरारुहं।
जत्थ नत्थि जरा मच्चू वाहिणो वेयणा तहा ॥८१॥
ठाणे य इइ के वुत्ते केसी गोयममब्बवी।
केसिमेवं बुवंतं तु गोयमो इणमब्बवी ॥८२॥
निव्वाणं ति अबाहं ति सिद्धी लोगग्गम् एव य।
खेमं सिवं अणाबाहं जं चरन्ति[3] महेसिणो ॥८३॥
तं ठाणं सासयं वासं लोयग्गंमि दुरारुहं।
जं संपत्ता न सोयन्ति भवोहन्तकरा मुणी ॥८४॥
साहु गोयम पन्ना ते छिन्नो मे संसओ इमो।
नमो ते संसयातीत सव्वसुत्तमहोयही ॥८५॥

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[1] °मण° A. [2] धुवट्ठाणं $B^{1.2}$, J. [3] त° $B^{1.2}$, J.

एवं तु संसए छिन्ने केसी घोरपरक्कमे ।
अभिवन्दित्ता सिरसा गोयमं तु महायसं ॥८६॥
पंचमहव्वयधम्मं पडिवज्जइ भावओ ।
पुरिमस्स पच्छिमंमि मग्गे तत्थ सुहावहे ॥८७॥
केसीगोयमओ निच्चं तम्मि आसि समागमे ।
सुयसीलसमुक्कसो महत्थत्थविणिच्छओ ॥८८॥
तोसिया परिसा सव्वा सम्मग्गं समुवट्ठिया ।
संथुया ते पसीयन्तु भयवं केसिगोयमे ॥८९॥
॥ त्ति बेमि ॥

॥ केसिगोयमिज्जं समत्तं ॥

॥ समिईओ चतुर्विंशम् अध्ययनम् ॥

अट्ठ पवयणमायाओ समिई गुत्ती तहेव य ।
पंचेव य[1] समिईओ तओ गुत्तीओ आहिया ॥१॥
इरियाभासेसणादाणे उच्चारे समिई इय ।
मणगुत्ती वयगुत्ती कायगुत्ती य अट्ठमा ॥२॥
एयाओ अट्ठ समिईओ समासेण वियाहिया ।
[2]दुवालसंगंजिणक्खायं मायं जत्थ उ पवयणं ॥३॥
आलम्बणेण कालेण मग्गेण जयणाय य ।
चउकारणपरिसुद्धं संजए इरियं रिए ॥४॥

[1] om. B[1·2], J.
[2] °संग° B[1·2], J.

तत्थ आलम्बणं नाणं दंसणं चरणं तहा ।
काले य दिवसे वुत्ते मग्गे उप्पहवज्जिए ॥५॥
दव्वओ खेत्तओ चेव कालओ भावओ तहा ।
जायणा चउव्विहा वुत्ता तं मे कित्तयओ सुण ॥६॥
दव्वओ चक्खुसा पेहे जुगमित्तं च खेत्तओ ।
कालओ जाव रीइज्जा उवउत्ते य भावओ ॥७॥
इन्दियत्थे विवज्जित्ता सज्झायं चेव पंचहा ।
तम्मुत्ती तप्पुरक्कारे उवउत्ते रियं[1] रिए ॥८॥
*कोहे माणे य मायाए[2] लोभे य उवउत्तया ।
हासे भए मोहरिए विकहासु[3] तहेव च ॥९॥
एयाइं अट्ठ ठाणाइं परिवज्जित्तु संजए ।
असावज्जं मियं काले भासं भासिज्ज पन्नवं ॥१०॥
*गवेसणाए गहणे य परिभोगेसणाय य ।
आहारोवहिसेज्जाए एए तिन्नि विसोहए ॥११॥
उग्गमुप्पायणं[4] पढमे बीए[5] सोहेज्ज एसणं ।
परिभोयंमि चउक्कं विसोहेज्ज जयं जई ॥१२॥
[6]ओहोवहोवग्गहियं भण्डगं[7] दुविहं मुणी ।
गिण्हन्तो निक्खिवन्तो वा पउंजेज्ज इमं विहिं ॥१३॥
चक्खुसा पडिलेहित्ता पमज्जेज्ज जयं जई ।
आइए[8] निक्खिवेज्जा वा दुहओ वी समिए सया ॥१४॥

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[1] रिया A. [2] मायाय A. [3] °गहा° $B^{1.2}$.
[4] °णे B^1. [5] विइए A. [6] उहाव° B^1. [7] भण्डं तु $B^{1.2}$, J.
[8] आईए A.

उच्चारं पासवणं खेलं सिंघाणजल्लियं ।
आहारं उवहिं देहं अन्नं वावि तहाविहं ॥१५॥
अणावायमसंलोए अणोवाए चेव होइ संलोए ।
आवायमसंलोए आवाए चेव संलोए ॥१६॥
अणावायमसंलोए परस्सणुवघाइए ।
समे अज्झुसिरे यावि अचिरकालकयंमि य ॥१७॥
वित्थिण्णे दूरमोगाढे नासन्ने बिलवज्जिए ।
तसपाणबीयरहिए उच्चाराईणि वोसिरे ॥१८॥
एयाओ पंच समिईओ समासेण वियाहिया ।
एत्तो य तत्तो[1] गुत्तीओ वोच्छामि अणुपुव्वसो ॥१९॥
सच्चा तहेव मोसा य सच्चमोसा तहेव य ।
चउत्थी असच्चमोसा य मणगुत्तीओ चउव्विहा ॥२०॥
संरम्भसमारम्भे आरम्भे य तहेव य ।
मणं पवत्तमाणं तु नियत्तेज्ज[2] जयं जई ॥२१॥
सच्चा तहेव मोसा य सच्चमोसा तहेव य ।
चउत्थी असच्चमोसा य वइगुत्ती चउव्विहा ॥२२॥
संरम्भसमारम्भे आरम्भे य तहेव य ।
वयं पवत्तमाणं तु नियत्तेज्ज[2] जयं जई ॥२३॥
ठाणे निसीयणे चेव तहेव य तुयट्टणे[3] ।
उल्लंघणपल्लंघणे इन्दियाण य जुंजणे ॥२४॥

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[1] तउ B[1.2], J. [2] °यंते° A. [3] ऊय° B[1].

संरम्भसमारम्भे आरम्भंमि[1] तहेव य।
कायं पवत्तमाणं तु नियत्तेज्ज जयं जई ॥२५॥
एयाओ पंच समिईओ चरणस्स य पवत्तणे।
गुत्ती नियत्तणे वुत्ता असुभत्थेसु सव्वसो ॥२६॥
एसा[2] पवयणमाया जे सम्मं आयरे मुणी।
से खिप्पं सव्वसंसारा विप्पमुच्चइ पण्डिए ॥२७॥
॥ त्ति बेमि ॥

॥ समिईओ समत्ताउं ॥

॥ जन्नइज्जं पंचविंशम् अध्ययनम् ॥

माहणकुलसंभूओ आसि विप्पो महायसो।
जायाई जमजन्नंमि जयघोसि त्ति नामओ ॥१॥
इन्दियग्गामनिग्गाही मग्गगामी महामुणी।
गामाणुग्गामं रीयंते पत्ते वाणारसिं पुरिं ॥२॥
वाणारसीए बहिया उज्जाणंमि मणोरमे।
फासुए सेज्जसंथारे तत्थ वासमुवागए ॥३॥
अह तेणेव कालेणं पुरीए तत्थ माहणे।
विजयघोसि त्ति नामेण जन्नं जयइ वेयवी ॥४॥
*अह से तत्थ अणगारे मासक्खमणपारणे।
विजयघोसस्स जन्नंमि भिक्खमट्ठा उवट्ठिए ॥५॥

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[1] ०रम्भे य B[1.2], J. [2] एया A.

समुवट्ठियं तहिं सन्तं जायगो पडिसेहए ।
न हु दाहामि ते भिक्खं भिक्खू जायाहि अन्नओ ॥ ६॥
जे य वेयविऊ[1] विप्पा जन्नट्ठा य जे दिया[2] ।
जोइसंगविऊ जे य जे य धम्माण[3] पारगा ॥७॥
जे समत्था समुद्धत्तुं परमप्पाणमेव य ।
तेसिं अन्नमिणं देयं भो भिक्खू सव्वकामियं ॥८॥
सो तत्थ एव पडिसिद्धो जायगेण महामुणी ।
न वि रुट्ठो न वि तुट्ठो उत्तिमट्ठगवेसओ ॥९॥
नन्नट्ठं पाणहेउं वा न वि निव्वाहणाय वा ।
तेसिं विमोक्खणट्ठाए इणं वयणमब्बवी ॥१०॥
नवि जाणसि वेयमुहं नवि जन्नाण जं मुहं ।
नक्खत्ताण मुहं जं च जं च धम्माण वा मुहं ॥११॥
जे समत्था समुद्धत्तुं परमप्पाणमेव य ।
न ते तुमं वियाणासि अह जाणासि तो भण ॥१२॥
तस्सक्खेवपमोक्खं तु अवयन्तो तहिं दिओ ।
सपरिसो पंजली होउं पुच्छई तं महामुणिं ॥१३॥
वेयाणं च मुहं बूहि बूहि जन्नाण जं मुहं ।
नक्खत्ताण मुहं बूहि बूहि[4] धम्माण वा मुहं ॥१४॥
जे समत्था समुद्धत्तुं परमप्पाणमेव य ।
एयं मे संसयं सव्वं साहू कहसु[5] पुच्छिओ ॥१५॥

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[1] °विउं B1.2. [2] जिइंदिया B1.2, J. [3] जन्नधम्मस्स J.
[4] जं च J. [5] कहय A.

अग्गिहुत्तमुहा वेया जन्नट्ठी वेयसा मुहं ।
नक्खत्ताण मुहं चन्दो धम्माण कासवो मुहं ॥१६॥
*जहा चन्दं गहाईया चिट्ठन्ती पंजलीउडा ।
वन्दमाणा नमंसन्ता उत्तमं मणहारिणो ॥१७॥
अजाणगा जन्नवाई विज्जामाहणसंपया ।
गूढा सज्झायतवसा भासच्छन्ना इवग्गिणो ॥१८॥
जो लोए बम्भणो वुत्तो अग्गीव महिओ जहा ।
सया कुसलसंदिट्ठं तं वयं बूम माहणं ॥१९॥
जो न सज्जइ आगन्तुं पव्वयन्तो न सोयई ।
रमइ अज्जवयणंमि[1] तं वयं बूम माहणं ॥२०॥
*जायरूवं जहामट्ठं निद्धन्तमलपावगं ।
रागदोसभयाईयं तं वयं बूम माहणं ॥२१॥
तवस्सियं किसं दन्तं अवचियमंससोणियं ।
सुव्वयं पत्तनिव्वाणं तं वयं बूम माहणं ॥२२॥
*तसपाणे वियाणेत्ता संगहेण य थावरे ।
जो न हिंसइ तिविहेण तं वयं बूम माहणं ॥२३॥
कोहा वा जइ वा हासा लोहा वा जइ वा भया ।
मुसं न वयई जो उ तं वयं बूम माहणं ॥२४॥
चित्तमन्तमचित्तं वा अप्पं वा जइ वा बहुं ।
न गिण्हाइ अदत्तं जे तं वयं बूम माहणं ॥२५॥

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[1] °वयणं B[1,2].

दिव्वमाणुसतेरिच्छं जो न सेवइ मेहुणं ।
मणसा कायवक्केणं तं वयं बूम माहणं ॥२६॥
जहा पोमं[1] जले जायं नोवलिप्पइ वारिणा ।
एवं अलित्तं कामेहिं तं वयं बूम माहणं ॥२७॥
*आलोलुयं सुहाजीविं[2] अणगारं अकिंचनं ।
असंसत्तं गिहत्थेसु तं वयं बूम माहणं ॥२८॥
*जहित्ता[3] पुव्वसंजोगं नाइसंगे य बन्धवे ।
जो न सज्जइ भोगेसुं[4] तं वयं बूम माहणं ॥२९॥
पसुबन्धा सव्ववेया य जट्ठं च पावकम्मुणा ।
न तं तायन्ति दुस्सीलं कम्माणि बलवन्ति हि ॥३०॥
न वि मुण्डिएण समणो न ओंकारेण बम्भणो ।
न मुणी रण्णवासेणं कुसचीरेण[5] तावसो ॥३१॥
समयाए समणो होइ बम्भचेरेण बम्भणो ।
नाणेण उ मुणी होइ तवेण होइ तावसो ॥३२॥
कम्मुणा बम्भणो होइ कम्मुणा होइ खत्तिओ ।
वइसो कम्मुणा होइ सुद्दो हवइ[6] कम्मुणा ॥३३॥
एए पाउकरे[7] बुद्धे[8] जेहिं होइ सिणायओ ।
सव्वकम्मविनिम्मुक्कं तं वयं बूम माहणं ॥३४॥
एवं गुणसमाउत्ता जे भवन्ति दिउत्तमा ।
ते समत्था उ उद्धत्तुं परमप्पाणमेव य ॥३५॥

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[1] पोम्मं B1.2. [2] मु° B1.2, J. [3] चइत्ता B1.2.
[4] एएसु B1.2, एएहिं al. [5] A. add. न. [6] होइ A.
[7] °करा A. [8] बुद्धा A.

*एवं तु संसए छिन्ने विजयघोसे य माहणे।
समुदाय तयं[1] तं तु जयघोसं महामुणिं ॥३६॥
तुट्ठे य विजयघोसे इणमुदाहु कयंजली।
माहणत्तं जहाभूयं सुट्ठु मे उवदंसियं ॥३७॥
तुब्भे जइया जन्नाणं तुब्भे वेयविऊविऊ।
जोइसंगविऊ तुब्भे तुब्भे धम्माण पारगा ॥३८॥
तुब्भे समत्था उद्धत्तुं परमप्पाणमेव य।
तमणुग्गहं करेहम्हं[2] भिक्खेणं भिक्खु उत्तमा ॥३९॥
*न कज्जं मज्झ भिक्खेण खिप्पं निक्खमसू दिया।
मा भमिहिसि भयावट्टे घोरे संसारसागरे ॥४०॥
उवलेवो होइ भोगेसु अभोगी नोवलिप्पई।
भोगी भमइ संसारे अभोगी विप्पमुच्चई ॥४१॥
उल्लो सुक्खो[3] य दो छूढा गोलया मट्टियामया।
दो वि आवडिया कुड्डे जो उल्लो सोऽत्थ लग्गई ॥४२॥
एवं लग्गन्ति दुम्मेहा जे नरा कामलालसा।
विरत्ता उ न लग्गन्ति जहा से सुक्खगोलए[4] ॥४३॥
एवं से विजयघोसे जयघोसस्स अन्तिए।
अणगारस्स निक्खन्तो धम्मं सोच्चा अणुत्तरं ॥४४॥
खवित्ता पुव्वकम्माइं संजमेण तवेण य।
जयघोसविजयघोसा सिद्धिं पत्ता अणुत्तरं ॥४५॥
॥ त्ति बेमि ॥

॥ जन्नइज्जं समत्तं ॥

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[1] तउं B[1.2]. [2] करेइएहं B[1]. [3] सुक्को B[1.2], J. [4] °क्क° B[1.2], J.

॥ सामायारी षड्विंशतितमम् अध्ययनम् ॥

सामायारिं पवक्खामि सव्वदुक्खविमोक्खणिं ।
जं चरित्ताण निग्गन्था तिण्णा संसारसागरं ॥१॥
पढमा आवस्सिया नाम बिइया य निसीहिया ।
आपुच्छणा य तइया चउत्थी पडिपुच्छणा ॥२॥
पंचमी[1] छन्दणा नाम इच्छाकारो य छट्ठओ ।
सत्तमो मिच्छकारो उ[2] तहक्कारो य अट्ठमो ॥३॥
अब्भुट्ठाणं च नवमं दसमी[3] उवसंपदा ।
एसा दसंगा साहूणं सामायरी पवेइया ॥४॥
गमणे आवस्सियं कुज्जा ठाणे कुज्ज निसीहियं ।
आपुच्छणं[4] सयंकरणे परकरणे पडिपुच्छणं[4] ॥५॥
छन्दणा दव्वजाएणं इच्छाकारो य सारणे ।
मिच्छाकारो य निन्दाए तहक्कारो पडिस्सुए ॥६॥
*अब्भुट्ठाणं गुरूपूया अच्छणे उवसंपदा ।
एवं दुपंचसंजुत्ता[5] सामायारी[5] पवेइया[5] ॥७॥
पुव्विल्लंमि चउब्भाए आइच्चंमि समुट्ठिए ।
भण्डयं पडिलेहित्ता वन्दित्ता य तओ गुरुं ॥८॥
पुच्छिज्ज पंजलिउडो[6] किं कायव्वं मए इह ।
इच्छं निओइउं भन्ते वेयावच्चे व सज्झाए ॥९॥

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[1] °मा B[1.2], J. [2] om. A. [3] °मा A. [4] °णा B[1.2], J.
[5] °जुत्तं °रिं °वेयए A. [6] °यडो A.

वेयावच्चे निउत्तेण कायव्वं अगिलायओ ।
सज्झाए वा निउत्तेण सव्वदुक्खविमोक्खणे ॥ १०॥
दिवसस्स चउरो भागे भिक्खू कुज्जा वियक्खणो ।
तओ उत्तरगुणे कुज्जा दिणभागेसु चउसु वि ॥ ११॥
पढमं[1] पोरिसि सज्झायं बीयं झाणं झियायई ।
तइयाए भिक्खायरियं पुणो चउत्थीइ सज्झायं ॥१२॥
आसाढे मासे दुपया पोसे मासे चउप्पया ।
चित्तासोएसु मासेसु तिप्पया हवइ पोरिसी ॥ १३॥
अंगुलं सत्तरत्तेणं पक्खेणं च दुरंगुलं[2] ।
वड्ढए हायए वावि मासेणं चउरंगुलं ॥१४॥
आसाढबहुलपक्खे भद्दवए कत्तिए य पोसे य ।
फग्गुणवाइसाहेसु य बोद्धव्वा ओमरत्ताओ ॥ १५॥
जेट्ठामूले आसाढसावणे छहिं अंगुलेहिं पडिलेहा ।
अट्ठहिं बीयतयंमि तइए दस अट्ठहिं चउत्थे ॥ १६॥
रत्तिं पि चउरो भागे भिक्खू कुज्जा वियक्खणो ।
तओ उत्तरगुणे कुज्जा राइभाएसु चउसु वि ॥ १७॥
पढमं पोरिसि सज्झायं बीयं[3] झाणं झियायई ।
तइयाए निद्दमोक्खं तु चउत्थी भुज्जो वि सज्झायं ॥ १८॥
जं नेइ जया रत्तिं नक्खत्तं तंमि नहचउब्भाए ।
संपत्ते विरमेज्जा सज्झायं पओसकालम्मि ॥ १९॥

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[1] °मा A. [2] दुअंगुलं B1.2, J. [3] बितियं J.

तम्मेव य नक्खत्ते गयणचउब्भागसावसेसंमि ।
वेरत्तियं पि कालं पडिलेहित्ता मुणी कुज्जा ॥२०॥
पुव्विल्लंमि चउब्भाए पडिलेहित्ताण भण्डयं ।
गुरुं वन्दित्तु सज्झायं कुज्जा दुक्खविमोक्खणं ॥२१॥
पोरिसीए चउब्भाए वन्दित्ताण तओ गुरुं ।
अपडिक्कमित्ता कालस्स भायणं पडिलेहए ॥२२॥
मुहपोत्तिं[1] पडिलेहित्ता पडिलेहिज्ज गोच्छगं[2] ।
गोच्छगलइयंगुलिओ वत्थाइं पडिलेहए ॥२३॥
उड्ढं थिरं अतुरियं पुव्वं ता वत्थमेव पडिलेहे ।
तो बिइयं पप्फोडे तइयं च पुणो पमज्जिज्ज ॥२४॥
*अणच्चावियं अवलियं अणाणुबन्धिममोसलिं चेव ।
छप्पुरिमा नव खोडा पाणीपाणिविसोहणं ॥२५॥
आरभडा सम्मद्दा वज्जेयव्वा य मोसली तइया ।
पप्फोडणा चउत्थी विक्खित्ता वेइया छट्ठी ॥२६॥
*[3]पसिढिलपलम्बलोला एगा मोसा अणेगरूवधुणा ।
कुणइ पमाणिपमायं संकियगणणोवगं[4] कुज्जा ॥२७॥
अणूणाइरित्तपडिलेहा अविवच्चासा तहेव य ।
पढमं पयं पसत्थं सेसाणि य अप्पसत्थाइं[5] ॥२८॥
पडिलेहणं कुणन्तो मिहोकहं कुणइ जणवयकहं वा ।
देइ व पच्चक्खाणं वाएइ सयं पडिच्छइ वा ॥२९॥

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[1] °पोत्तियं A, °पत्तिं J. [2] को° B[1]. [3] °सढि° A.
[4] संकिए B[1.2]. [5] °णि B[1.2], J.

पुढवी-आउक्काए तेऊ-वाऊ-वणस्सइ-तसाणं ।
पडिलेहणापमत्तो छण्हं पि[1] विराहओ[2] होइ ॥ ३० ॥
पुढवी-आउक्काए तेऊ-वाऊ-वणस्सइ-तसाणं ।
पडिलेहणाआउत्तो छण्हं संरक्खओ होइ ॥ ३१ ॥
तइयाए पोरिसीए भत्तं पाणं गवेसए ।
छण्हं अन्नयराए कारणंमि समुट्ठिए[3] ॥ ३२ ॥
वेयण[1]-वेयावच्चे[2] इरियट्ठाए[3] य संजमट्ठाए[4] ।
तह पाणवत्तियाए[5] छट्ठं पुण धम्मचिन्ताए[6] ॥ ३३ ॥
निग्गन्थो धिइमन्तो निग्गन्थी वि न करेज्ज छहिं चेव ।
ठाणेहि उ इमेहिं अणइक्कमणाइ से होइ ॥ ३४ ॥
आयंके उवसग्गे तितिक्खया बम्भचेरगुत्तीसु ।
पाणिदया तवहेउं सरीरवोच्छेयणट्ठाए ॥ ३५ ॥
अवसेसं भण्डगं गिज्झ चक्खुसा पडिलेहए ।
परमद्धजोयणाओ विहारं विहरए[4] मुणी ॥ ३६ ॥
चउत्थीए पोरिसीए निक्खिवित्ताण भायणं ।
सज्झायं तओ कुज्जा सव्वभावविभावणं ॥ ३७ ॥
पोरिसीए चउब्भाए वन्दित्ताण तओ गुरुं ।
पडिक्कमित्ता कालस्स सेज्जं तु पडिलेहए ॥ ३८ ॥
पासवणुच्चारभूमिं च पडिलेहिज्ज जयं जई ।
काउस्सग्गं तओ कुज्जा सव्वदुक्खविमोक्खणं ॥ ३९ ॥

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[1] A om. [2] आरा° B[2]. [3] उवट्ठिए J.
[4] °हरे B[1,2], J.

देवसियं[1] च अईयारं चिन्तिज्जा अणुपुव्वसो ।
नाणे य[2] दंसणे चेव चरित्तम्मि तहेव य ॥४०॥
पारियकाउस्सग्गो वन्दित्ताण तओ गुरुं ।
देसियं तु अईयारं आलोएज्ज जहक्कमं ॥४१॥
पडिक्कमित्तु[3] निस्सल्लो वन्दित्ताण तओ गुरुं ।
काउस्सग्गं तओ कुज्जा सव्वदुक्खविमोक्खणं ॥४२॥
*पारियकाउस्सग्गो वन्दित्ताण तओ गुरुं ।
थुइमंगलं च काऊण[4] कालं संपडिलेहए ॥४३॥
*पढमं पोरिसि सज्झायं बितियं झाणं झियायई ।
तइयाए निद्दमोक्खं तु सज्झायं तु चउत्थिए ॥४४॥
*पोरिसीए चउत्थीए कालं तु पडिलेहिया[5] ।
सज्झायं तु तओ कुज्जा अबोहेन्तो असंजए ॥४५॥
पोरिसीए चउब्भाए वन्दिऊण तओ गुरुं ।
पडिक्कमित्तु कालस्स कालं तु पडिलेहए ॥४६॥
आगए कायवोस्सग्गे सव्वदुक्खविमोक्खणे ।
काउस्सग्गं तओ कुज्जा सव्वदुक्खविमोक्खणं ॥४७॥
राइयं च अईयारं चिन्तिज्ज अणुपुव्वसो ।
नाणंमि दंसणंमि य चरित्तंमि तवंमि य ॥४८॥
पारियकाउस्सग्गो वन्दित्ताण तओ गुरुं ।
राइयं तु अईयारं आलोएज्ज जहक्कमं ॥४९॥

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[1] द्देसियं $B^{1.2}$. [2] नाणंमि $B^{1.2}$, J. [3] °त्ताण $B^{1.2}$.
[4] काउं A. [5] °लेहए $B^{1.2}$, J.

पडिक्कमित्तु निस्सल्लो वन्दित्ताण तओ गुरुं ।
काउस्सग्गं तओ कुज्जा सव्वदुक्खविमोक्खणं ॥५०॥
किं तवं पडिवज्जामि एवं तत्थ विचिन्तए ।
काउस्सग्गं तु पारित्ता वन्दई य तओ गुरुं ॥५१॥
पारियकाउस्सग्गो वन्दित्ताण तओ गुरुं ।
तवं तु पडिवज्जेज्जा कुज्जा[1] सिद्धाण संथवं ॥५२॥
एसा सामायारी समासेण वियाहिया ।
जं चरित्ता बहू जीवा तिण्णा संसारसागरं ॥५३॥

॥ त्ति बेमि ॥

॥ सामायारी समत्ता ॥

॥ खलुंकिज्जं सप्तविंशतितमम् अध्ययनम् ॥

थेरे गणहरे गग्गे मुणी आसि विसारए ।
आइण्णे गणिभावम्मि[2] समाहिं पडिसंधए ॥१॥
वहणे वहमाणस्स कन्तारं अइवत्तई ।
जोगे वहमाणस्स संसारो[3] अइवत्तई ॥२॥
खलुंके जो उ जोएइ विहम्माणो किलिस्सई[4] ।
असमाहिं च वेएइ तोत्तओ से य भज्जई ॥३॥
एगं डसइ पुच्छंमि एगं विन्धइ[5] ऽभिक्खणं ।
एगो भंजइ समिलं एगो उप्पहपट्ठिओ ॥४॥

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[1] करिज्जा जिणसंथवं B¹. [2] गण° A, J. [3] °रं B¹·², J.
[4] किलम्मई A. [5] वंधइ B¹.

एगो पडइ पासेणं निवेसइ निवज्जई ।
उक्कुद्दइ उप्फिडइ[1] सढे बालगवी वए ॥५॥
*माई मुद्धेण पडइ कुद्धे गच्छे पडिप्पहं ।
मयलक्खेण चिट्ठई वेगेण य पहावई ॥६॥
छिन्नाले छिन्दइ सेल्लिं[2] दुद्दन्तो भंजए जुगं ।
से वि य सुस्सुयाइत्ता उज्जहित्ता पलायए ॥७॥
खलुंका जारिसा जोज्जा दुस्सीसा वि हु तारिसा ।
जोइया धम्मजाणम्मि भज्जन्ती धिइदुब्बला ॥८॥
इड्ढीगारविए एगे एगे ऽत्थ रसगारवे ।
सायागारविए एगे एगे सुचिरकोहणे ॥९॥
भिक्खालसिए एगे एगे ओमाणभीरुए ।
थद्धे एगे अणुसासम्मी[3] हेऊहिं कारणेहि य ॥१०॥
*सो वि अन्तरभासिल्लो दोसमेव पकुव्वई ।
आयरियाणं तु वयणं पडिकूलेइ ऽभिक्खणं ॥११॥
न सा ममं वियाणाइ न य सा मज्झ दाहिई ।
निग्गया होहिई मन्ने साहू अन्नो ऽत्थ वच्चउ ॥१२॥
पेसिया पलिउंचन्ति ते परियन्ति[4] समन्तओ ।
रायवेट्ठिं[5] च मन्नन्ता करेन्ति भिउडिं मुहे ॥१३॥
वाइया संगहिया चेव भत्तपाणेण पोसिया ।
जायपक्खा जहा हंसा पक्कमन्ति दिसो दिसिं ॥१४॥

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[1] उप्फ० J. [2] सेलिं B[1.2], J. [3] ०सा० B[1.2], J.
[4] ०यट्टंति A. [5] ०वट्टिं B[1], ०वेढिं B[2].

अह सारही विचिन्तेइ खलुंकेहिं समागओ ।
किं मज्झ दुट्ठसीसेहिं अप्पा मे अवसीयई ॥१५॥
जारिसा मम सीसाओ तारिसा गलिगद्दहा ।
गलिगद्दहे जहित्ताणं दढं पगिण्हई तवं ॥१६॥
मिउमद्दवसंपन्नो गम्भीरो सुसमाहिओ ।
विहरइ[1] महिं महप्पा सीलभूएण अप्पणा ॥१७॥
॥ त्ति बेमि ॥

॥ खलुंकिज्जं समत्तं ॥

॥ मोक्खमग्गगई अष्टाविंशतितमम् अध्ययनम् ॥

मोक्खमग्गगइं तच्चं सुणेह जिणभासियं ।
चउकारणसंजुत्तं नाणदंसणलक्खणं ॥१॥
नाणं च दंसणं चेव चरित्तं च तवो तहा ।
एस मग्गु त्ति पन्नत्तो जिणेहिं वरदंसिहिं[2] ॥२॥
नाणं च दंसणं चेव चरित्तं च तवो तहा ।
एयमग्गमणुप्पत्ता जीवा गच्छन्ति सोग्गइं ॥३॥
तत्थ पंचविहं नाणं सुयं आभिनिबोहियं ।
ओहिनाणं तु[3] तइयं मणनाणं च केवलं ॥४॥
एयं पंचविहं नाणं दव्वाण य गुणाण य ।
पज्जवाण य सव्वेसिं नाणं नाणीहि दंसियं ॥५॥

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[1] °रेति A. [2] °सीहिं A. [3] A om.

गुणाणमासओ दव्वं एगदव्वस्सिया गुणा।
लक्खणं पज्जवाणं तु उभओ अस्सिया भवे ॥६॥
धम्मो अहम्मो आगासं कालो पुग्गल-जन्तवो[1]।
एस लोगो त्ति पन्नत्तो जिणेहिं वरदंसिहिं ॥७॥
धम्मो अहम्मो आगासं दव्वं इक्किक्कमाहियं।
अणन्ताणि य दव्वाणि कालो पुग्गल-जन्तवो[1] ॥८॥
गइलक्खणो उ धम्मो अहम्मो ठाणलक्खणो।
भायणं सव्वदव्वाणं नहं ओगाहलक्खणं ॥९॥
वत्तणालक्खणो कालो जीवो उवओगलक्खणो।
नाणेणं दंसणेणं च सुहेण य दुहेण य ॥१०॥
नाणं च दंसणं चेव चरित्तं च तवो तहा।
वीरियं उवओगो य एयं जीवस्स लक्खणं ॥११॥
सद्दन्धयार-उज्जोओ पहा छाया तवे इ वा।
वण्णरसगन्धफासा पुग्गलाणं तु लक्खणं ॥१२॥
एगत्तं च पुहत्तं[2] च संखा संठाणमेव य।
संजोगा य विभागा य पज्जवाणं तु लक्खणं ॥१३॥
जीवाजीवा य बन्धो य पुण्णं पावासवा[3] तहा।
संवरो निज्जरा मोक्खो सन्तेए तहिया नव ॥१४॥
*तहियाणं तु भावाणं सब्भावे उवएसणं।
भावेणं सद्दहन्तस्स सम्मत्तं तं वियाहियं ॥१५॥

[1] °वे J. [2] पहु° A, B[1]. [3] °वो B[1.2], J.

निसग्गुवएसरुई आणरुई[1] सुत्त-बीयरुइमेव ।
अभिगम-वित्थाररुई किरिया-संखेव-धम्मरुई ॥१६॥
भूयत्थेणाहिगया जीवाजीवा य पुण्णपावं च ।
सहसम्मुइयासवसंवरो य रोएइ उ निस्सग्गो ॥१७॥
जो जिणदिट्ठे भावे चउव्विहे सद्दहाइ[2] सयमेव ।
एमेव नन्नह त्तिय स निसग्गरुइ त्ति नायव्वो ॥१८॥
एए चेव उ भावे उवइट्ठे जो परेण सद्दहई[3] ।
छउमत्थेण जिणेण व उवएसरुइ त्ति नायव्वो ॥१९॥
रागो दोसो मोहो अन्नाणं जस्स अवगयं होइ ।
आणाए रोएंतो[4] सो खलु आणारुई नामं ॥२०॥
जो सुत्तमहिज्जन्तो सुएण ओगाहई उ सम्मत्तं ।
अंगेण बहिरेण व सो सुत्तरुइ त्ति नायव्वो ॥२१॥
एगेण अणेगाइं पयाइं[5] जो पसरई उ सम्मत्तं ।
उदए व्व तेल्लबिन्दू सो बीयरुइ त्ति नायव्वो ॥२२॥
सो होइ अभिगमरुई सुयनाणं जेण[6] अत्थओ दिट्ठं ।
एक्कारस अंगाइं पइण्णगं दिट्ठिवाओ य ॥२३॥
दव्वाण सव्वभावा सव्वपमाणेहि जस्स उवलद्धा ।
सव्वाहि नयविहीहिं वित्थाररुइ त्ति नायव्वो ॥२४॥
दंसणनाणचरित्ते तवविणए सव्वसमिइगुत्तीसु ।
जो किरियाभावरुई सो खलु किरियारुई नाम ॥२५॥

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[1] आणा° B1.2. [2] °धाइ J. [3] °धई J.
[4] °यंतो B1.2, J. [5] पयाणि J. [6] जस्स B1.

अणभिग्गहियकुदिट्ठी संखेवरुइ त्ति होइ नायव्वो ।
अविसारओ पवयणे अणभिग्गहिओ[1] य सेसेसु ॥२६॥
जो अत्थिकायधम्मं सुयधम्मं खलु चरित्तधम्मं च ।
सद्दहइ जिणाभिहियं सो धम्मरुइ त्ति नायव्वो ॥२७॥
परमत्थसंथवो वा सुदिट्ठपरमत्थसेवणं[2] वा वि ।
वावन्नकुदंसणवज्जणा य सम्मत्तसद्दहणा[3] ॥२८॥
नत्थि चरित्तं सम्मत्तविहूणं दंसणे उ भइयव्वं ।
सम्मत्तचरित्ताइं जुगवं पुव्वं व[4] सम्मत्तं ॥२९॥
नादंसणिस्स नाणं नाणेण विणा न हुन्ति चरणगुणा ।
अगुणिस्स नत्थि मोक्खो नत्थि अमोक्खस्स निव्वाणं ॥३०॥
निस्संकिय-निक्कंखि-निव्वितिगिच्छा अमूढदिट्ठी य ।
उववूह-थिरीकरणे वच्छल्ल-पभावणे अट्ठ ॥३१॥
सामाइयत्थ पढमं छेओवट्ठावणं भवे बीयं ।
परिहारविसुद्धीयं सुहुमं तह संपरायं च ॥३२॥
अकसायमहक्खायं छउमत्थस्स[5] जिणस्स वा ।
एयं चयरित्तकरं चारित्तं होइ आहियं ॥३३॥
तवो य दुविहो वुत्तो बाहिरब्भन्तरो तहा ।
बाहिरो छव्विहो वुत्तो एमेवब्भन्तरो[6] तवो ॥३४॥
नाणेण जाणई भावे दंसणेण[7] य सद्दहे ।
चरित्तेण निगिण्हाइ[8] तवेण परिसुज्झई ॥३५॥

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[1] अण om. A. [2] °णा B[1.2]. [3] °णं A. [4] च J.
[5] छउमत्थ° A. [6] एवम् A. [7] संमत्तेण B[1]. [8] य गिण्हाइ B[1.2], J.

खवेत्ता पुव्वकम्माइं संजमेण तवेण य।
सव्वदुक्खपहीणट्ठा पक्कमन्ति महेसिणो ॥३६॥

॥ त्ति बेमि ॥

॥ मोक्खमग्गगई समत्ता ॥

॥ सम्मत्तपरक्कमे एकोनत्रिंशम् अध्ययनम् ॥

सुयं मे आउसं तेण भगवया एवमक्खायं। इह खलु सम्मत्तपरक्कमे नाम अज्झयणे समणेण भगवया महावीरेणं कासवेणं पवेइए[1] जं सम्मं सद्दहित्ता पत्तियाइत्ता[2] रोयइत्ता फासित्ता पालइत्ता[3] तीरित्ता कित्तइत्ता सोहइत्ता आराहित्ता आणाए अणुपालइत्ता बहवे जीवा सिज्झन्ति बुज्झन्ति मुच्चन्ति परिनिव्वायन्ति सव्वदुक्खाणमन्तं करेन्ति। तस्स णं अयमट्ठे एवमाहिज्जइ तं जहा। संवेगे १ निव्वेए २ धम्मसद्धा ३ गुरुसाहम्मियसुस्सूसणया ४ आलोयणया ५ निन्दणया ६ [4]गरिहणया ७ सामाइए ८ चउव्वीसत्थवे ९ वन्दणे[5] १० पडिक्कमणे ११ काउस्सग्गे १२ पच्चक्खाणे १३ थवथुइमंगले १४ कालपडिलेहणया १५ पायच्छित्तकरणे १६ खमावयणया[6] १७ सज्झाए १८ वायणया १९ पडिपुच्छणया २० पडियट्टणया २१ अणुप्पेहा २२ धम्मकहा २३ सुयस्स[7]

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[1] °यं J. [2] पत्तइत्ता B[1], J. [3] पास° B[1]. [4] गर° J.
[5] °णए B[1]. [6] °वयणे J. [7] सुत्तस्स B[1] [2], J.

आराहणया २४ एगग्गमणसंनिवेसणया २५ संजमे २६ तवे २७ वोदाणे २८ सुहसाए[1] २९ अप्पडिबद्धया ३० विचित्तसयणासणसेवणया ३१ विणियट्टणया ३२ संभोगपच्चक्खाणे ३३ उवहिपच्चक्खाणे ३४ आहारपच्चक्खाणे ३५ कसायपच्चक्खाणे ३६ जोगपच्चक्खाणे ३७ सरीरपच्चक्खाणे ३८ सहायपच्चक्खाणे ३९ भत्तपच्चक्खाणे ४० सब्भावपच्चक्खाणे ४१ पडिरूवणया[2] ४२ वेयावच्चे ४३ सव्वगुणसंपुण्णया ४४ वीयरागया ४५ खन्ती ४६ मुत्ती ४७ मद्दवे ४८ अज्जवे ४९ भावसच्चे ५० करणसच्चे ५१ जोगसच्चे ५२ मणगुत्तया ५३ वयगुत्तया ५४ कायगुत्तया ५५ मणसमाधारणया ५६ वयसमाधारणया ५७ कायसमाधारणया ५८ नाणसंपन्नया ५९ दंसणसंपन्नया ६० चरित्तसंपन्नया ६१ सोइन्दियनिग्गहे ६२ चक्खिन्दियनिग्गहे ६३ घाणिन्दियनिग्गहे ६४ जिब्भिन्दियनिग्गहे ६५ फासिन्दियनिग्गहे ६६ कोहविजए ६७ माणविजए ६८ मायाविजए ६९ लोहविजए ७० पेज्जदोसमिच्छादंसणविजए ७१ सेलेसी ७२ अकम्मया ७३ ॥

१ संवेगेणं भन्ते जीवे किं जणयइ[3] ॥ संवेगेणं अणुत्तरं धम्मसद्धं जणयइ । अणुत्तराए धम्मसद्धाए संवेगं हव्वमागच्छइ । अणन्ताणुबन्धिकोहमाणमायालोभे खवेइ । कम्मं न बन्धइ । तप्पच्चइयं च णं मिच्छत्तविसोहिं काऊण दंसणाराहए भवइ । दंसणविसोहीए य णं विसुद्धाए अत्थेगइए[4] तेणेव

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[1] °साई B¹. [2] °वया B¹. [3] जणइ B¹.
[4] °गईए B², °गई J.

भवग्गहणेणं सिज्झई । सोहीए य णं विसुद्धाए तच्चं पुणो भवग्गहणं नाइक्कमइ ॥१॥

२ निव्वेदेणं भन्ते जीवे किं जणयइ[1] ॥ निव्वेदेणं दिव्वमाणुसतेरिच्छिएसु कामभोगेसु निव्वेयं हव्वमागच्छइ । सव्वविसएसु विरज्जइ । सव्वविसएसु विरज्जमाणे आरम्भपरिच्चायं करेइ । आरम्भपरिच्चायं करेमाणे संसारमग्गं वोच्छिन्दइ[2] सिद्धिमग्गं पडिवन्ने य भवइ ॥२॥

३ धम्मसद्धाए णं भन्ते जीवे किं जणयइ ॥ धम्मसद्धाए णं सायासोक्खेसु रज्जमाणे विरज्जइ । आगारधम्मं[3] च णं[4] चयइ[5] अणगारिए णं जीवे सारीरमाणसाणं दुक्खाणं छेयणभेयणसंजोगाईणं वोच्छेयं करेइ अव्वाबाहं च सुहं निव्वत्तेइ ॥३॥

४ गुरुसाहम्मियसुस्सूसणाए णं भन्ते जीवे किं जणयइ ॥ गुरुसाहम्मियसुस्सूसणाए णं विणयपडिवत्तिं जणयइ । विणयपडिवन्ने[6] य णं जीवे अणच्चासायणसीले नेरइयतिरिक्खजोणियमणुस्सदेवदुग्गईओ निरुम्भइ । वण्णसंजलणभत्तिबहुमाणयाए मणुस्सदेवगईओ निबन्धइ सिद्धिं सोग्गइं च विसोहेइ । पसत्थाइं च णं विणयमूलाइं सव्वकज्जाइं साहेइ । अन्ने य बहवे जीवे विणिइत्ता भवइ ॥४॥

५ आलोयणाए णं भन्ते जीवे किं जणयइ ॥ आलोयणाए णं मायानियाणमिच्छादंसणसल्लाणं[7] मोक्खमग्गवि-

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[1] जणइ B¹. [2] °मग्ग° B¹·², J. [3] अणागार° B¹. [4] B¹ om. [5] वयइ B¹. [6] °वणयाए A. [7] °दरिसण° B¹·², J.

ग्धाणं अणन्तसंसारवन्धणाणं उद्धरणं करेइ। उज्जुभावं च जणयइ। उज्जुभावपडिवन्ने य णं जीवे अमाई इत्थीवेयन-पुंसगवेयं च न बन्धइ। पुव्ववद्धं च णं निज्जरेइ ॥५॥

६ निन्दणयाए णं भन्ते जीवे किं जणयइ॥ निन्दणयाए णं पच्छाणुतावं जणयइ। पच्छाणुतावेणं विरज्जमाणे करण-गुणसेढिं पडिवज्जइ। करणगुणसेढीपडिवन्ने[1] य णं अणगारे मोहणिज्जं कम्मं उग्घाएइ ॥६॥

७ गरहणयाए णं भन्ते जीवे किं जणयइ॥ गरहणयाए अपुरेक्कारं जणयइ। अपुरेक्कारगए णं जीवे अप्पसत्थेहिंतो जोगेहिंतो नियत्तेइ पसत्थे[2] य पडिवज्जइ[3] पसत्थजोगपडिवन्ने य णं अणगारे अणन्तघाइपज्जवे खवेइ ॥७॥

८ सामाइएणं भन्ते जीवे किं जणयइ ॥ सामाइएणं सावज्जजोगविरइं जणयइ ॥८॥

९ चउव्वीसत्थएणं भन्ते जीवे किं जणयइ ॥ च° दंसण-विसोहिं जणयइ ॥९॥

१० वन्दणएणं भन्ते जीवे किं जणयइ ॥ व° नीयागोयं कम्मं खवेइ। उच्चागोयं कम्मं निवन्धइ। सोहग्गं च णं अप-डिहयं आणाफलं निव्वत्तेइ दाहिणभावं च णं जणयइ ॥१०॥

११ पडिक्कमणेणं भन्ते जीवे किं जणयइ ॥ प° वयछि-द्दाणि[4] पिहेइ। पिहियवयछिद्दे[5] पुण जीवे निरुद्धासवे

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[1] °सेढिं° B[1.2]. [2] °त्थेहि B[1.2]. [3] पवत्तद्द B[1.2].
[4] °छिद्दाइं B[1.2]. [5] °वय° om. B[1.2], J.

असबलचरित्ते अट्ठसु पवयणमायासु उवउत्ते अपुहत्ते सुप्पणिहिंदिए[1] विहरइ ॥११॥

१२ काउस्सग्गेणं भन्ते जीवे किं जणयइ ॥ का° तीयपडुप्पन्नं पायच्छित्तं विसोहेइ। विसुद्धपायच्छित्ते य जीवे निव्वुयहियए ओहरियभरु व्व भारवहे पसत्थज्झाणोवगए[2] सुहं सुहेणं विहरइ ॥१२॥

१३ पच्चक्खाणेणं भन्ते जीवे किं जणयइ ॥ प° आसवदाराइं निरुम्भइ[3]। पच्चक्खाणेणं इच्छानिरोहं जणयइ। इच्छानिरोहं[4] गए[5] य[5] णं[5] जीवे सव्वदव्वेसु[6] विणीयतण्हे सीइभूए[7] विहरइ ॥१३॥

१४ थवथुइमंगलेणं भन्ते जीवे किं जणयइ ॥ थ° नाणदंसणचरित्तबोहिलाभं जणयइ। नाणदंसणचरित्तबोहिलाभसंपन्ने य णं जीवे अन्तकिरियं कप्पविमाणोववत्तिगं आराहणं आराहेइ ॥१४॥

१५ कालपडिलेहणयाए णं भन्ते जीवे किं जणयइ ॥ का° नाणावरणिज्जं कम्मं खवेइ ॥१५॥

१६ पायच्छित्तकरणेणं भन्ते जीवे किं जणयइ ॥ पा° पावविसोहिं जणयइ निरइयारे यावि भवइ। सम्मं च णं पायच्छित्तं पडिवज्जमाणे मग्गं च मग्गफलं च विसोहेइ आयारं च आयारफलं च आराहेइ ॥१६॥

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[1] °हिए B[1,2], J. [2] पसत्थधम्म° B[1]. [3] Cetera om. B[1].
[4] °रोहएणं B[2]. [5] B[2] om. [6] विणय° B[2]. [7] सीयल° J.

१७ खमावणयाए णं भन्ते जीवे किं जणयइ ॥ ख० पल्हायणभावं जणयइ। पल्हायणभावमुवगए य सव्वपाणभूयजीवसत्तेसु मेत्तीभावमुप्पाएइ । मेत्तीभावमुवगए यावि जीवे भावविसोहिं काऊण निब्भए भवइ ॥१७॥

१८ सज्झाएण भन्ते जीवे किं जणयइ ॥ स० नाणावरणिज्जं कम्मं खवेइ ॥१८॥

१९ वायणाए णं भन्ते जीवे किं जणयइ ॥ वा० निज्जरं जणयइ । सुयस्स[1] य अणासायणाए वट्टए । सुयस्स अणासायणाए वट्टमाणे तित्थधम्मं अवलम्बइ । तित्थधम्मं अवलम्बमाणे महानिज्जरे[2] महापज्जवसाणे[3] भवइ ॥१९॥

२० पडिपुच्छणयाए णं भन्ते जीवे किं जणयइ ॥ प० सुत्तत्थतदुभयाइं विसोहेइ । कंखामोहणिज्जं कम्मं वोच्छिन्दइ ॥२०॥

२१ परियट्टणाए णं भन्ते जीवे किं जणयइ ॥ प० वंजणाइं जणयइ वंजणलद्धिं च उप्पाएइ ॥२१॥

२२ अणुप्पेहाए णं भन्ते जीवे किं जणयइ ॥ अ० आउयवज्जाओ सत्तकम्मप्पगडीओ घणियबन्धणबद्धाओ सिढिलबन्धणबद्धाओ पकरेइ । दीहकालट्ठिइयाओ हस्सकालट्ठिइयाओ पकरेइ । तिव्वाणुभावाओ मन्दाणुभावाओ पकरेइ । [बहुपएसग्गाओ अप्पपएसग्गाओ पकरेइ] आउयं च णं

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[1] अणुसज्जणाए add. B[1]. [2] °निज्जराए B[1]. [3] भवमहा° B[2], J, महा° om. B[1].

कम्मं सिया बन्धइ सिया नो बन्धइ। असायावेयणिज्जं च णं कम्मं नो भुज्जो भुज्जो उवचिणाइ[1] अणाइयं च णं अणवदग्गं दीहमद्धं चाउरन्तं संसारकन्तारं खिप्पामेव वीइवयइ ॥ २२ ॥

२३ धम्मकहाए णं भन्ते जीवे किं जणयइ ॥ ध° निज्जरं जणयइ। धम्मकहाए णं पवयणं पभावेइ। पवयणपभावेणं जीवे आगमेसस्स भद्दत्ताए कम्मं निबन्धइ ॥ २३ ॥

२४ सुयस्स आराहणयाए णं भन्ते जीवे किं जणयइ ॥ सु° अन्नाणं खवेइ न य संकिलिस्सइ ॥ २४ ॥

२५ एगग्गमणसंनिवेसणयाए णं भन्ते जीवे किं जणयइ ॥ ए° चित्तनिरोहं करेइ ॥ २५ ॥

२६ संजमएणं भन्ते जीवे किं जणयइ ॥ स° अणण्हयत्तं जणयइ ॥ २६ ॥

२७ तवेणं भन्ते जीवे किं जणयइ ॥ तवेणं वोदाणं जणयइ ॥ २७ ॥

२८ वोदाणेणं भन्ते जीवे किं जणयइ ॥ वो° अकिरियं जणयइ। अकिरियाए भवित्ता तओ पच्छा[2] सिज्झइ बुज्झइ मुच्चइ परिनिव्वायइ सव्वदुक्खाणमन्तं करेइ ॥ २८ ॥

२९ सुहसाएणं[3] भन्ते जीवे किं जणयइ ॥ सु° अणुस्सुयत्तं जणयइ। अणुस्सुयाए णं जीवे अणुकम्पए अणुब्भडे विगयसोगे चरित्तमोहणिज्जं कम्मं खवेइ ॥ २९ ॥

३० अप्पडिबद्धयाए णं भन्ते जीवे किं जणयइ ॥ अ°

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[1] °चिणइ $B^{1\cdot2}$. [2] $B^{1\cdot2}$ om. [3] सुहसायाएणं A.

निस्संगत्तं जणयइ। निस्संगत्तेणं जीवे एगे एगग्गचित्ते[1] दिया य राओ य असज्जमाणे अप्पडिबद्धे यावि विहरइ ॥३०॥

३१ विवित्तसयणासणयाए णं भन्ते जीवे किं जणयइ॥ वि॰ चरित्तगुत्तिं जणयइ। चरित्तगुत्ते य णं जीवे विवित्ताहारे दढचरित्ते एगन्तरए मोक्खभावपडिवन्ने अट्ठविहकम्मगण्ठिं[2] निज्जरेइ ॥३१॥

३२ विनियट्टयाए णं भन्ते जीवे किं जणयइ ॥ वि॰ पावकम्माणं अकरणयाए अब्भुट्ठेइ। पुव्वबद्धाण य निज्जरणयाए तं नियत्तेइ तओ पच्छा चाउरन्तं[3] संसारकन्तारं वीइवयइ ॥३२॥

३३ संभोगपच्चक्खाणेणं भन्ते जीवे किं जणयइ ॥ सं॰ आलम्बणाइं खवेइ। निरालम्बणस्स य आयट्ठिया योगा[4] भवन्ति। सएणं लाभेणं संतुस्सइ परलाभं[5] नो[5] आसादेइ[5] परलाभं नो तक्केइ नो पीहेइ नो पत्थेइ नो अभिलसइ। परलाभं अणस्सायमाणे[6] अतक्केमाणे अपीहमाणे अपत्थेमाणे अणभिलसमाणे दुच्चं सुहसेज्जं उवसंपज्जित्ता णं विहरइ ॥३३॥

३४ [7]उवहिपच्चक्खाणेणं भन्ते जीवे किं जणयइ ॥ उ॰ अपलिमन्थं जणयइ। निरुवहिए णं जीवे निक्कंखी उवहिमन्तरेण य न संकिलिस्सई ॥३४॥

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[1] एगग्गे B^1. [2] ॰विहं $B^{1.2}$. [3] B^1 om.
[4] लोगा B^1. [5] Om. $B^{1.2}$. [6] ॰स्सोएमाणे $B^{1.2}$.
[7] ॰ही॰ $B^{1.2}$, J.

३५ आहारपच्चक्खाणेणं भन्ते जीवे किं जणयइ ॥ आ॰ जीवियासंसप्पओगं वोच्छिन्दइ। जीवियासंसप्पओगं वोच्छिन्दित्ता जीवे आहारमन्तरेणं न संकिलिस्सइ ॥३५॥

३६ कसायपच्चक्खाणेणं भन्ते जीवे किं जणयइ ॥ क॰ वीयरागभावं जणयइ। वीयरागभावपडिवन्ने वि य णं जीवे समसुहदुक्खे भवइ ॥३६॥

[1]३७ जोगपच्चक्खाणेणं भन्ते जीवे किं जणयइ ॥ जो॰ अजोगत्तं जणयइ। अजोगी णं जीवे नवं कम्मं न बन्धइ पुव्वबद्धं निज्जरेइ ॥३७॥

[1]३८ सरीरपच्चक्खाणेणं भन्ते जीवे किं जणयइ ॥ स॰ सिद्धाइसयगुणकित्तणं[2] निव्वत्तेइ। सिद्धाइसयगुणसंपन्ने य णं जीवे लोगग्गमुवगए परमसुही भवइ ॥३८॥

३९ सहायपच्चक्खाणेण भन्ते जीवे किं जणयइ ॥ स॰ एगीभावं जणयइ। एगीभावभूए वि य णं जीवे एगत्तं[3] भावेमाणे अप्पझंझे अप्पकलहे अप्पकसाए अप्पतुमंतुमे[4] संजमबहुले संवरबहुले[5] समाहिए यावि भवइ ॥३९॥

४० भत्तपच्चक्खाणेण भन्ते जीवे किं जणयइ ॥ भ॰ अणेगाइं भवसयाइं निरुम्भइ ॥४०॥

४१ सब्भावपच्चक्खाणेणं भन्ते जीवे किं जणयइ ॥ स॰ अनियट्टिं जणयइ। अनियट्टिपडिवन्ने य अणगारे चत्तारि

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[1] B[1] om. [2] ॰गुणत्तं B[2]. [3] एगग्गं B[1,2], J.
[4] ॰तुंतुमे J. [5] B[1] om.

केवलिकम्मंसे खवेइ तं जहा वेयणिज्जं आउयं नामं गोयं। तओ पच्छा सिज्झइ बुज्झइ मुच्चइ सव्वदुक्खाणमन्तं करेइ ॥४१॥

४२ पडिरूवयाए णं भन्ते जीवे किं जणयइ॥ प° लाघवियं जणयइ। लघुभूए णं जीवे अप्पमत्ते पागडलिंगे पसत्थलिंगे विसुद्धसम्मत्ते सत्तसमिइसमत्ते सव्वपाणभूयजीवसत्तेसु वीससणिज्जरूवे अप्पडिलेहे जिइन्दिए विउलतवसमिइसमन्नागए यावि भवइ ॥४२॥

४३ वेयावच्चेणं भन्ते जीवे किं जणयइ ॥ वे° तित्थयरनामगोत्तं कम्मं निबन्धइ ॥४३॥

४४ सव्वगुणसंपन्नयाए णं भन्ते जीवे किं जणयइ ॥ स° अपुणरावत्तिं जणयइ। अपुणरावत्तिं पत्तए[1] य णं जीवे सारीरमाणसाणं दुक्खाणं नो भागी भवइ ॥४४॥

४५ वीयरागयाएणं भन्ते जीवे किं जणयइ॥ वी° नेहाणुबन्धणाणि तण्हाणुबन्धणाणि य वोच्छिन्दइ मणुन्नामणुन्नेसु[2] सद्दफरिसरूवरसगन्धेसु[3] चेव विरज्जइ ॥४५॥

४६ खन्तीए णं भन्ते जीवे किं जणयइ ॥ ख° परीसहे जिणइ ॥४६॥

४७ मुत्तीए णं भन्ते जीवे किं जणयइ ॥ मु° अकिंचणं जणयइ अकिंचणे य जीवे अत्थलोलाणं[4] अपत्थणिज्जो भवइ ॥४७॥

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[1] पवत्तए A. [2] मणुन्नेसु B[1]. [3] सचित्ताचित्तमीसेसु add. B[1].
[4] परिसाणं add. A.

४८ अज्जवयाए णं भन्ते जीवे किं जणयइ ॥ अ० काउज्जुययं भावुज्जुययं भासुज्जुययं अविसंवायणं जणयइ । अविसंवायणसंपन्नयाए णं जीवे धम्मस्स आराहए भवइ ॥४८॥

४९ मद्दवयाए णं भन्ते जीवे किं जणयइ ॥ म० अणुस्सियत्तं जणयइ । अणुस्सियत्तेण जीवे मिउमद्दवसंपन्ने अट्ठ मयट्ठाणाइं निट्ठावेइ ॥४९॥

५० भावसच्चेणं भन्ते जीवे किं जणयइ ॥ भा० भावविसोहिं जणयइ । भावविसोहीए वट्टमाणे जीवे अरहन्तपन्नत्तस्स धम्मस्स आराहणयाए अब्भुट्ठेइ । अरहन्तपन्नत्तस्स धम्मस्स आराहणयाए अब्भुट्ठित्ता परलोगधम्मस्स[1] आराहए भवइ॥५०॥

५१ करणसच्चेणं भन्ते जीवे किं जणयइ ॥ क० करणसत्तिं जणयइ । करणसच्चे वट्टमाणे जीवे जहा वाई तहा कारी यावि भवइ ॥५१॥

५२ जोगसच्चेणं भन्ते जीवे किं जणयइ ॥ जो० जोगं विसोहेइ ॥५२॥

५३ मणगुत्तयाए णं भन्ते जीवे किं जणयइ ॥ म० जीवे एगग्गं जणयइ एगग्गचित्ते णं जीवे मणगुत्ते संजमाराहए भवइ ॥५३॥

५४ वयगुत्तयाए णं भन्ते जीवे किं जणयइ ॥ व० निव्वियारं[2] जणयइ । निव्वियारे णं जीवे वइगुत्ते अज्झप्पजोगसाहणजुत्ते यावि विहरइ[3] ॥५४॥

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[1] परलोगस्स B[1]. [2] °रत्तं J. [3] भवइ J.

५५ कायगुत्तयाए णं भन्ते जीवे किं जणयइ ॥ का° संवरं जणयइ । संवरेणं कायगुत्ते पुणो पावासवनिरोहं करेइ ॥५५॥

५६ मणसमाहारणयाए णं भन्ते जीवे किं जणयइ ॥ म° एगग्गं जणयइ । एगग्गं जणइत्ता नाणपज्जवे जणयइ। नाणपज्जवे जणइत्ता सम्मत्तं विसोहेइ मिच्छत्तं च निज्जरेइ ॥५६॥

५७ वयसमाहारणयाए भन्ते जीवे किं जणयइ ॥ व° वयसाहारणदंसणपज्जवे विसोहेइ । वयसाहारणदंसणपज्जवे विसोहित्ता सुलहबोहियत्तं निव्वत्तेइ दुल्लहबोहियत्तं निज्जरेइ ॥५७॥

५८ कायसमाहारणयाए णं भन्ते जीवे किं जणयइ ॥ का° चरित्तपज्जवे विसोहेइ । चरित्तपज्जवे विसोहित्ता अहक्खायचरित्तं विसोहेइ । अहक्खायचरित्तं विसोहेत्ता चत्तारि केवलिकम्मंसे खवेइ । तओ पच्छा सिज्झइ बुज्झइ मुच्चइ परिनिव्वायइ सव्वदुक्खाणमन्तं करेइ ॥५८॥

५९ नाणसंपन्नयाए णं भन्ते जीवे किं जणयइ ॥ ना° जीवे सद्भावाहिगमं[1] जणयइ। नाणसंपन्ने णं जीवे चाउरन्ते संसारकन्तारे न विणस्सइ[2]। जहा सूई ससुत्ता[3] न विणस्सइ[2] तहा जीवे ससुत्ते संसारे न विणस्सइ[2] नाणविणयतवचरित्त-

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[1] सव्व° B[1.2]. [2] विप्प° B[1.2]. [3] पडियावि add. B[1.2].

जोगे[1] संपाउणइ ससमयपरसमयविसारए य असंघायणिज्जे भवइ ॥ ५९ ॥

६० दंसणसंपन्नयाए णं भन्ते जीवे किं जणयइ ॥ दं॰ भवमिच्छत्तछेयणं करेइ परं न विज्झायइ। परं अविज्झाए-माणे अणुत्तरेणं नाणदंसणेणं अप्पाणं संजोएमाणे सम्मं भावेमाणे विहरइ ॥ ६० ॥

६१ चरित्तसंपन्नयाए णं भन्ते जीवे किं जणयइ ॥ च॰ सेलेसीभावं जणयइ। सेलेसिं पडिवन्ने य अणगारे चत्तारि केवलिकम्मंसे खवेइ। तओ पच्छा सिज्झइ बुज्झइ मुच्चइ सव्वदुक्खाणमन्तं करेइ ॥ ६१ ॥

६२ सोइन्दियनिग्गहेणं भन्ते जीवे किं जणयइ ॥ सो॰ मणुन्नामणुन्नेसु सद्देसु रागदोसनिग्गहं जणयइ तप्पच्चइयं कम्मं न बन्धइ पुव्वबद्धं च[2] निज्जरेइ ॥ ६२ ॥

६३ चक्खिन्दियनिग्गहेणं भन्ते जीवे किं जणयइ ॥ च॰ मणुन्नामणुन्नेसु रूवेसु[3] रागदोसनिग्गहं जणयइ तप्पच्चइयं कम्मं न बन्धइ पुव्वबद्धं च निज्जरेइ ॥ ६३ ॥

६४ घाणिन्दियनिग्गहेणं भन्ते जीवे किं जणयइ ॥ घा॰ मणुन्नामणुन्नेसु गन्धेसु राग दोसनिग्गहं जणयइ तप्पच्चइयं कम्मं न बन्धइ पुव्वबद्धं च निज्जरेइ ॥ ६४ ॥

६५ जिब्भिन्दियनिग्गहेणं भन्ते जीवे किं जणयइ ॥ जि॰

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[1] ॰चारित्त॰ A. [2] B[1.2] om. [3] चक्खिंदिएसु A.

मणुन्नामणुन्नेसु रसेसु रागदोसनिग्गहं जणयइ तप्पच्चइयं कम्मं न बन्धइ पुव्वबद्धं च निज्जरेइ ॥ ६५ ॥

६६ फासिन्दियनिग्गहेणं भन्ते जीवे किं जणयइ ॥ फा॰ मणुन्नामणुन्नेसु फासेसु रागदोसनिग्गहं जणयइ तप्पच्चइयं कम्मं न बन्धइ पुव्वबद्धं च निज्जरेइ ॥ ६६ ॥

६७ कोहविजएणं भन्ते जीवे किं जणयइ ॥ को॰ खन्तिं[1] जणयइ कोहवेयणिज्जं कम्मं न बन्धइ पुव्वबद्धं च निज्जरेइ ॥ ६७ ॥

६८ माणविजएणं भन्ते जीवे किं जणयइ ॥ मा॰ मद्दवं जणयइ माणवेयणिज्जं कम्मं न बन्धइ पुव्वबद्धं च निज्जरेइ ॥ ६८ ॥

६९ मायाविजएणं भन्ते जीवे किं जणयइ ॥ मा॰ अज्जवं जणयइ मायावेयणिज्जं कम्मं न बन्धइ पुव्वबद्धं च निज्जरेइ ॥ ६९ ॥

७० लोभविजएणं भन्ते जीवे किं जणयइ ॥ लो॰ संतोसं जणयइ लोभवेयणिज्जं कम्मं न बन्धइ पुव्वबद्धं च निज्जरेइ ॥ ७० ॥

७१ पिज्जदोसमिच्छादंसणविजएणं भन्ते जीवे किं जणयइ ॥ पि॰ नाणदंसणचरित्ताराहणयाए अब्भुट्ठेइ । अट्ठविहस्स कम्मस्स कम्मगण्ठिविमोयणयाए[2] तप्पढमयाए जहाणुपुव्वीए अट्ठवीसइविहं[3] मोहणिज्जं कम्मं उग्घाएइ पंचविहं

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[1] खिन्तिं B[1].   [2] °गंढिस्स° B[1.2].   [3] °वीस° B[1.2], J.

नाणावरणिज्जं नवविहं दंसणावरणिज्जं पंचविहं अन्तराइयं। एए तिन्नि वि कम्मंसे जुगवं खवेइ। तओ पच्छा अणुत्तरं कसिणं पडिपुण्णं निरावरणं वितिमिरं विसुद्धं लोगालोगप्पभावं केवलवरनाणदंसणं समुप्पाडेइ। जाव सजोगी भवइ ताव इरियावहियं कम्मं निबन्धइ सुहफरिसं दुसमयठिइयं। तं पढमसमए बद्धं बिइयसमए वेइयं तइयसमए निज्जिण्णं तं बद्धं पुट्ठं उदीरियं वेइयं निज्जिण्णं सेयाले य अकम्मं चावि भवइ ॥७१॥

७२ अह आउयं पालइत्ता अन्तोमुहुत्तद्धावसेसाए जोगनिरोहं करेमाणे सुहुमकिरियं अप्पडिवाइं सुक्कझाणं झायमाणे तप्पढमयाए मणजोगं निरुम्भइ वइजोगं निरुम्भइ कायजोगं निरुम्भइ आणपाणुनिरोहं करेइ ईसि पंचरहस्सक्खरुच्चारणद्धाए य णं अणगारे समुच्छिन्नकिरियं अनियट्टिसुक्कझाणं झियायमाणे वेयणिज्जं आउयं नामं गोत्तं च एए चत्तारि कम्मंसे जुगवं खवेइ ॥७२॥

७३ तओ ओरालियतेयकम्माइं सव्वाहिं विप्पजहणाहिं विप्पजहित्ता उज्जुसेढिपत्ते अफुसमाणगई उड्ढं एगसमएणं अविग्गहेणं तत्थ गन्ता सागारोवउत्ते सिज्झइ बुज्झइ जाव अन्तं करेइ ॥७३॥

७४ एस खलु सम्मत्तपरक्कमस्स अज्झयणस्स अट्ठे समणेणं भगवया महावीरेणं आघविए पन्नविए परूविए दंसिए उवदंसिए ॥७४॥ ॥ त्ति बेमि ॥

॥ सम्मत्तपरक्कमे समत्ते ॥

॥ तवमग्गं त्रिंशम् अध्ययनम् ॥

जहा उ पावगं कम्मं रागदोससमज्जियं[1] ।
खवेइ तवसा भिक्खू तमेगग्गमणो सुण ॥१॥
[2] पाणिवहमुसावायाअदत्तमेहुणपरिग्गहा[3] विरओ ।
राईभोयणविरओ जीवो भवइ[4] अणासवो ॥२॥
पंचसमिओ तिगुत्तो अकसाओ जिइन्दिओ ।
अगारवो य निस्सल्लो जीवो होइ अणासवो ॥३॥
एएसिं तु विवच्चासे[5] रागदोससमज्जियं ।
खवेइ उ जहा भिक्खू तमेगग्गमणो सुण ॥४॥
जहा महातलायस्स सन्निरुद्धे जलागमे ।
उस्सिंचणाए तवणाए कमेणं सोसणा भवे ॥५॥
एवं तु संजयस्सावि पावकम्मनिरासवे ।
भवकोडीसंचियं कम्मं तवसा निज्जरिज्जइ ॥६॥
सो तवो दुविहो वुत्तो बाहिरब्भन्तरो तहा ।
बाहिरो छव्विहो वुत्तो एवमब्भन्तरो तवो ॥७॥
अणसणमूणोयरिया भिक्खायरिया य रसपरिच्चाओ ।
कायकिलेसो संलीणया य बज्झो तवो होइ ॥८॥
*इत्तरिय मरणकाला[6] य अणसणा दुविहा भवे ।
इत्तरिय सावकंखा निरवकंखा उ बिइज्जिया ॥९॥

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[1] °द्दोस° B¹. [2] पाण° J. [3] य add. B¹. [4] होइ J.
[5] विच्चासे A, °वज्जासे B¹. [6] °कालो A.

जो सो इत्तरियतवो सो समासेण छव्विहो ।
सेढितवो पयरतवो घणो य तह होइ वग्गो य ॥१०॥
तत्तो य वग्गवग्गो पंचमो छट्ठओ पइण्णतवो ।
मणइच्छियचित्तत्थो नायव्वो होइ इत्तरिओ ॥११॥
जा सा अणसणा मरणे दुविहा सा वियाहिया ।
सवियारमवियारा कायचिट्ठं पई भवे ॥१२॥
अहवा सपरिकम्मा अपरिकम्मा य आहिया ।
नीहारिमनीहारी[1] आहारच्छेओ दोसु वि ॥१३॥
ओमोयरणं पंचहा समासेण वियाहियं ।
दव्वओ खेत्तकालेणं भावेणं पज्जवेहि य ॥१४॥
जो जस्स उ आहारो तत्तो ओमं[2] तु जो करे ।
जहन्नेणेगसित्थाई एवं दव्वेण ऊ भवे ॥१५॥
गामे नगरे तह रायहाणिनिगमे य आगरे पल्ली ।
खेडे कब्बडदोणमुहपट्टणमडम्बसंबाहे ॥१६॥
आसमपए विहारे सन्निवेसे समायघोसे[3] य ।
थलिसेणाखन्धारे सत्थे संवट्टकोट्टे य ॥१७॥
वाडेसु व रच्छासु व घरेसु वा एवमित्तियं खेत्तं[4] ।
कप्पइ उ एवमाई एवं खेत्तेण ऊ भवे ॥१८॥
पेडा य अद्धपेडा गोमुत्तिपयंगवीहिया चेव ।
सम्बुक्कावट्टाययगन्तुंपच्चागया छट्ठा ॥१९॥

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[1] °हारमनीहरे B[1].
[2] अवमं A.
[3] समा° A.
[4] खेत्तं A.

दिवसस्स पोरुसीणं चउण्हं पि उ जत्तिओ भवे कालो।
एवं चरमाणो खलु कालोमाणं मुणेयव्वं[1] ॥२०॥
अहवा तइयाए पोरिसीए ऊणाइ घासमेसन्तो।
चउभागूणाए वा एवं कालेण ऊ भवे ॥२१॥
इत्थी वा पुरिसो वा अलंकिओ वा नलंकिओ वा वि।
अन्नयरवयत्थो वा अन्नयरेणं व वत्थेणं ॥२२॥
अन्नेण विसेसेणं वण्णेणं भावमणुमुयन्ते उ।
एवं चरमाणो खलु भावोमाणं मुणेयव्वं ॥२३॥
दव्वे खेत्ते काले भावम्मि य आहिया उ जे भावा।
एएहि ओमचरओ पज्जवचरओ भवे भिक्खू ॥२४॥
अट्ठविहगोयरग्गं तु तहा सत्तेव एसणा।
अभिग्गहा य जे अन्ने भिक्खायरियमाहिया ॥२५॥
खीरदहिसप्पिमाई पणीयं पाणभोयणं।
परिवज्जणं रसाणं तु भणियं रसविवज्जणं ॥२६॥
ठाणा वीरासणाईया जीवस्स उ सुहावहा।
उग्गा जहा धरिज्जन्ति कायकिलेसं तमाहियं ॥२७॥
एगन्तमणावाए इत्थीपसुविवज्जिए।
सयणासणसेवणया विवित्तसयणासणं ॥२८॥
एसो बाहिरगतवो समासेण वियाहिओ।
अब्भिन्तरं[2] तवं[3] एत्तो वुच्छामि अणुपुव्वसो ॥२९॥

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[1] °यव्वो A. [2] °रो J. [3] तवो J.

पायच्छित्तं विणओ वेयावच्चं तहेव सज्झाओ ।
झाणं च विओसग्गो एसो अब्भिन्तरो तवो ॥३०॥
आलोयणारिहाईयं पायच्छित्तं तु दसविहं ।
जं भिक्खू वहई सम्मं पायच्छित्तं तमाहियं ॥३१॥
अब्भुट्ठाणं अंजलिकरणं तहेवासणदायणं ।
गुरुभत्तिभावसुस्सूसा विणओ एस वियाहिओ ॥३२॥
आयरियमाईए वेयावच्चम्मि दसविहे ।
आसेवणं जहाथामं वेयावच्चं तमाहियं ॥३३॥
वायणा पुच्छणा चेव तहेव परियट्टणा ।
अणुप्पेहा धम्मकहा सज्झाओ पंचहा भवे ॥३४॥
अट्टरुद्दाणि वज्जित्ता झाएज्जा सुसमाहिए ।
धम्मसुक्काइं झाणाइं झाणं तं तु बुहावए[1] ॥३५॥
सयणासणठाणे वा जे उ भिक्खू न वावरे ।
कायस्स विउस्सग्गो छट्ठो सो परिकित्तिओ ॥३६॥
एवं तवं तु दुविहं जे सम्मं आयरे मुणी ।
सो खिप्पं सव्वसंसारा विप्पमुच्चइ पण्डिओ ॥३७॥
॥ त्ति बेमि ॥

॥ तवमग्गं समत्तं ॥

॥ चरणविही एकत्रिंशम् अध्ययनम् ॥

चरणविहिं पवक्खामि जीवस्स उ सुहावहं ।
जं चरित्ता बहू जीवा तिण्णा संसारसागरं ॥१॥

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[1] बु॰ A.

एगओ विरइं कुज्जा एगओ य पवत्तणं ।
असंजमे नियत्तिं च संजमे य पवत्तणं ॥ २ ॥
*रागदोसे य दो पावे पावकम्मपवत्तणे ।
जे भिक्खू रुम्भई[1] निच्चं से न अच्छइ मण्डले ॥ ३ ॥
दण्डणं गारवाणं च सल्लाणं च तियं तियं ।
जे भिक्खू चयई[2] निच्चं से न अच्छइ मण्डले ॥ ४ ॥
दिव्वे य जे उवसग्गे तहा तेरिच्छमाणुसे ।
जे भिक्खू सहई[3] जयई[4] से न अच्छइ मण्डले ॥ ५ ॥
विगहाकसायसन्नाणं झाणाणं च दुयं[5] तहा ।
जे भिक्खू वज्जई निच्चं से न अच्छइ मण्डले ॥ ६ ॥
*वएसु इन्दियत्थेसु समिईसु किरियासु य ।
जे भिक्खू जयई निच्चं से न अच्छइ मण्डले ॥ ७ ॥
लेसासु छसु काएसु छक्के आहारकारणे ।
जे भिक्खू जयई निच्चं से न अच्छइ मण्डले ॥ ८ ॥
पिण्डोग्गहपडिमासु भयट्ठाणेसु सत्तसु ।
जे भिक्खू जयई निच्चं से न अच्छइ मण्डले ॥ ९ ॥
मदेसु बम्भगुत्तीसु भिक्खुधम्मंमि दसविहे ।
जे भिक्खू जयई निच्चं से न अच्छइ मण्डले ॥ १० ॥
उवासगाणं पडिमासु भिक्खूणं पडिमासु य ।
जे भिक्खू जयई निच्चं से न अच्छइ मण्डले ॥ ११ ॥

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[1] ०ए J. [2] रुम्भए J. [3] जयई B¹.
[4] सम्मं B², J. [5] वज्जयं J.

किरियासु भूयगामेसु परमाहम्मिएसु य ।
जे भिक्खू जयई निच्चं से न अच्छइ मण्डले ॥१२॥
गाहासोलसएहिं तहा असंजमम्मि य ।
जे भिक्खू जयई निच्चं से न अच्छइ मण्डले ॥१३॥
बम्भम्मि नायज्झयणेसु ठाणेसु य समाहिए ।
जे भिक्खू जयई निच्चं से न अच्छइ मण्डले ॥१४॥
एगवीसाए[1] सबले बावीसाए परीसहे ।
जे भिक्खू जयई निच्चं से न अच्छइ मण्डले ॥१५॥
तेवीसाइ सूयगडे रूवाहिएसु सुरेसु अ ।
जे भिक्खू जयई निच्चं से न अच्छइ मण्डले ॥१६॥
[2]पणुवीसभावणासु[3] उद्देसेसु दसाइणं ।
जे भिक्खू जयई निच्चं से न अच्छइ मण्डले ॥१७॥
अणगारगुणेहिं च पगप्पम्मि तहेव य ।
जे भिक्खू जयई निच्चं से न अच्छइ मण्डले ॥१८॥
पावसुयपसंगेसु मोहठाणेसु चेव य ।
जे भिक्खू जयई निच्चं से न अच्छइ मण्डले ॥१९॥
सिद्धाइगुणजोगेसु तेत्तीसासायणासु य ।
जे भिक्खू जयई निच्चं से न अच्छइ मण्डले ॥२०॥
इइ[4] एएसु ठाणेसु जे भिक्खू जयई सया ।
खिप्पं सो सव्वसंसारा विप्पमुच्चइ पण्डिओ ॥२१॥

॥ त्ति बेमि ॥

॥ चरणविही समत्ता ॥

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[1] इक्क° B[1]. [2] पण° B[1·2], J. [3] °णाहिं B[1·2], °णेहिं J. [4] इय J.

॥ पमायट्ठाणं द्वात्रिंशम् अध्ययनम् ॥

अच्चन्तकालस्स समूलगस्स
सव्वस्स दुक्खस्स उ जो पमोक्खो[1] ।
तं भासओ मे पडिपुण्णचित्ता
सुणेह एगन्तहियं हियत्थं ॥१॥

नाणस्स सव्वस्स[2] पगासणाए
अन्नाणमोहस्स विवज्जणाए ।
रागस्स दोसस्स य संखएणं
एगन्तसोक्खं समुवेइ मोक्खं ॥२॥

*तस्सेस मग्गो गुरुविद्धसेवा
विवज्जणा बालजणस्स दूरा ।
सज्झायएगन्तनिसेवणा य
सुत्तत्थसंचिन्तणया धिई य ॥३॥

*आहारमिच्छे मियमेसणिज्जं
सहायमिच्छे निउणत्थबुद्धिं ।
निकेयमिच्छेज्ज विवेगजोग्गं[3]
समाहिकामे समणे तवस्सी ॥४॥

*न य[4] लभेज्जा निउणं सहायं
गुणाहियं वा गुणओ समं वा ।

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[1] उ मोक्खो B[1.2]. [2] सव्व° al. [3] विविक्कजोगं B[1].
[4] वा B[1.2], J.

एक्को[1] वि पावाइ विवज्जयन्तो
विहरेज्ज कामेसु असज्जमाणो ॥५॥
जहा य अण्डप्पभवा बलागा
अण्डं बलागप्पभवं जहा य।
एमेव मोहाययणं खु तण्हा
मोहं च तण्हाययणं वयन्ति ॥६॥
रागो य दोसो वि य कम्मबीयं
कम्मं च मोहप्पभवं वयन्ति।
कम्मं च जाइमरणस्स मूलं
दुक्खं च जाईमरणं वयन्ति ॥७॥
*दुक्खं हयं जस्स न होइ मोहो
मोहो हओ जस्स न होइ तण्हा।
तण्हा हया जस्स न होइ लोहो
लोहो हओ जस्स न किंचणाइं ॥८॥
*रागं च दोसं च तहेव मोहं
उद्धत्तुकामेण समूलजालं।
जे जे उवाया पडिवज्जियव्वा
ते कित्तइस्सामि अहाणुपुव्विं ॥९॥
*रसा पगामं न निसेवियव्वा[2]
पायं रसा दित्तिकरा नराणं।
दित्तं च कामा समभिद्दवन्ति
दुमं जहा साउफलं व पक्खी ॥१०॥

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1 एगो B1.2, J. 2 क्व सेवि° B1.

*जहा दवग्गी पउरिन्धणे वणे
समारुओ नोवसमं उवेइ।
एविन्दियग्गी[1] वि पगामभोइणो
न बम्भयारिस्स हियाय कस्सई ॥११॥

*विवित्तसेज्जासणजन्तियाणं
ओमासणाणं[2] दमिइन्दियाणं।
न रागसत्तू धरिसेइ चित्तं
पराइओ वाहिरिवोसहेहिं ॥१२॥

जहा बिरालावसहस्स मूले
न मूसगाणं वसही पसत्था।
एमेव इत्थीनिलयस्स मज्झे
न बम्भयारिस्स खमो निवासो ॥१३॥

न रूवलावण्णविलासहासं
न जंपियं इंगियपेहियं वा
इत्थीण चित्तंसि निवेसइत्ता
दट्ठुं ववस्से समणे तवस्सी ॥१४॥

अदंसणं चेव अपत्थणं च
अचिन्तणं चेव अकित्तणं च।
इत्थीजणस्सारियझाणजुग्गं
हियं सया बम्भवए[3] रयाणं ॥१५॥

कामं तु देवीहि विभूसियाहिं
न चाइया खोभइउं तिगुत्ता।

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[1] एवंदि° A. [2] °णाए य B[1.2]. [3] °चेरे A, J.

तहा वि एगन्तहियं ति नच्चा
विवित्तवासो मुणिणं पसत्थो ॥१६॥
मोक्खाभिकंखिस्स[1] उ माणवस्स
संसारभीरुस्स ठियस्स धम्मे।
नेयारिसं दुत्तरमत्थि लोए
जहित्थिओ बालमणोहराओ ॥१७॥
एए य संगे समइक्कमित्ता
सुदुत्तरा[2] चेव भवन्ति सेसा।
जहा महासागरमुत्तरित्ता
नई भवे अवि गंगासमाणा ॥१८॥
कामाणुगिद्धिप्पभवं खु दुक्खं
सव्वस्स लोगस्स सदेवगस्स।
जं काइयं माणसियं च किंचि
तस्सन्तगं गच्छइ वीयरागो ॥१९॥
*जहा य किंपागफला मणोरमा
रसेण वण्णेण य भुज्जमाणा।
ते खुड्डए जीविय पच्चमाणा
एओवमा कामगुणा विवागे ॥२०॥
जे इन्दियाणं विसया मणुन्ना
न तेसु भावं निसिरे कयाइ।
न यामणुन्नेसु मणं पि[3] कुज्जा
समाहिकामे समणे तवस्सी ॥२१॥

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[1] ०कंखस्स B[1.2], J. [2] सुउ० J. [3] न B[1.2], J.

*चक्खुस्स रूवं गहणं वयन्ति
तं रागहेउं तु[1] मणुन्नमाहु ।
तं दोसहेउं अमणुन्नमाहु
समो य जो तेसु स वीयरागो ॥२२॥
रूवस्स चक्खुं गहणं वयन्ति
चक्खुस्स रूवं गहणं वयन्ति ।
रागस्स हेउं समणुन्नमाहु
दोसस्स हेउं अमणुन्नमाहु ॥२३॥
रूवेसु जो गेहिमुवेइ[2] तिव्वं
अकालियं पावइ से विणासं ।
रागाउरे से जह वा पयंगे
आलोयलोले समुवेइ मच्चुं ॥२४॥
जे यावि दोसं समुवेइ तिव्वं
तंसि क्खणे से उ उवेइ दुक्खं ।
दुद्दन्तदोसेण सएण जन्तू
न किंचि रूवं अवरुज्झई से ॥२५॥
एगन्तरत्ते रुइरंसि रूवे
अतालिसे से कुणई पओसं ।
दुक्खस्स संपीलमुवेइ बाले
न लिप्पई तेण मुणी विरागा ॥२६॥
*रूवाणुगासाणुगए[3] य जीवे
चराचरे हिंसइ णेगरूवे ।

[1] स° A. [2] गिद्धिम $B^{1.2}$, J. [3] रूवाणुवाया° A.

चित्तेहि ते परितावेइ बाले
पीलेइ अत्तट्ठगुरू किलिट्ठे ॥२७॥
रूवाणुवाएण[1] परिग्गहेण
उप्पायणे रक्खणसन्निओगे ।
वए विओगे य कहं सुहं से
संभोगकाले य अतित्तलाभे ॥२८॥
रूवे अतित्ते य परिग्गहंमि[2]
सत्तोवसत्तो न उवेइ तुट्ठिं ।
अतुट्ठिदोसेण दुही परस्स
लोभाविले आययई[3] अदत्तं ॥२९॥
तण्हाभिभूयस्स अदत्तहारिणो
रूवे अतित्तस्स परिग्गहे य ।
मायामुसं वड्ढइ लोभदोसा
तत्थावि दुक्खा न विमुच्चई[4] से ॥३०॥
मोसस्स पच्छा य पुरत्थओ य
पओगकाले य दुही दुरन्ते ।
एवं अदत्ताणि समाययन्तो
रूवे अतित्तो दुहिओ अणिस्सो ॥३१॥
रूवाणुरत्तस्स नरस्स एवं
कत्तो सुहं होज्ज कयाइ किंचि ।
तत्थोवभोगे वि किलेसदुक्खं
निव्वत्तई जस्स कएण दुक्खं ॥३२॥

1 °वाए य A. 2 °हे य J. 3 आयई A. 4 °वच्चई A.

एमेव रूवम्मि गत्रो पत्रोसं
उवेइ दुक्खोहपरंपरात्रो ।
पदुट्ठचित्तो य चिणाइ कम्मं
जं से पुणो होइ दुहं विवागे ॥३३॥
रूवे विरत्तो मणुत्रो विसोगो
एएण दुक्खोहपरंपरेण ।
न लिप्पए भवमज्झे वि सन्तो
जलेण वा पोक्खरिणीपलासं ॥३४॥
*सोयस्स सद्दं गहणं वयन्ति
तं रागहेउं तु मणुन्नमाहु ।
तं दोसहेउं अमणुन्नमाहु
समो य जो तेसु स वीयरागो ॥३५॥
सद्दस्स सोयं गहणं वयन्ति
सोयस्स सद्दं गहणं वयन्ति ।
रागस्स हेउं समणुन्नमाहु
दोसस्स हेउं अमणुन्नमाहु ॥३६॥
सद्देसु[1] जो गेहिमुवेइ तिव्वं
अकालियं पावइ से विणासं ।
रागाउरे हरिणमिगे व मुद्धे
सद्दे अतित्ते समुवेइ मच्चुं ॥३७॥
जे यावि दोसं समुवेइ तिव्वं
तंसि क्खणे से उ उवेइ दुक्खं ।

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[1] सद्दस्स A.

दुद्दन्तदोसेण सएण जन्तू
न किंचि सद्दं अवरुज्झई से ॥३८॥
एगन्तरत्ते रुइरंसि सद्दे
अतालिसे से कुणई पओसं ।
दुक्खस्स संपीलमुवेइ बाले
न लिप्पई तेण मुणी विरागो ॥३९॥
सद्दाणुगासाणुगए य जीवे
चराचरे हिंसइ ऽणेगरूवे ।
चित्तेहि ते परितावेइ बाले
पीलेइ अत्तट्ठगुरू किलिट्ठे ॥४०॥
सद्दाणुवाएण परिग्गहेण
उप्पायणे रक्खणसन्निओगे ।
वए विओगे य कहं सुहं से
संभोगकाले य अतित्तलाभे ॥४१॥
सद्दे अतित्ते य परिग्गहंमि[1]
सत्तोवसत्तो न उवेइ तुट्ठिं ।
अतुट्ठिदोसेण दुही परस्स
लोभाविले आययई[2] अदत्तं ॥४२॥
तण्हाभिभूयस्स अदत्तहारिणो
सद्दे अतित्तस्स परिग्गहे य ।
मायामुसं वड्ढइ लोभदोसा
तत्थावि दुक्खा न विमुच्चई से ॥४३॥

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[1] °हे य J. [2] आयई A.

मोसस्स पच्छा य पुरत्थओ य
पओगकाले य दुही दुरन्ते ।
एवं अदत्ताणि समाययन्तो
सद्दे अतित्तो दुहिओ अणिस्सो ॥४४॥
सद्दाणुरत्तस्स नरस्स एवं
कत्तो सुहं होज्ज कयाइ किंचि ।
तत्थोवभोगे वि किलेसदुक्खं
निव्वत्तई जस्स कएण दुक्खं ॥४५॥
एमेव सद्दम्मि गओ पओसं
उवेइ दुक्खोहपरंपराओ ।
पदुट्ठचित्तो य चिणाइ कम्मं
जं से पुणो होइ दुहं विवागे ॥४६॥
सद्दे विरत्तो मणुओ विसोगो
एएण दुक्खोहपरंपरेण ।
न लिप्पए भवमज्झे वि सन्तो
जलेण वा पोक्खरिणीपलासं ॥४७॥
*घाणस्स गन्धं गहणं वयन्ति
तं रागहेउं तु मणुन्नमाहु ।
तं दोसहेउं अमणुन्नमाहु
समो य जो तेसु स वीयरागो ॥४८॥
गन्धस्स घाणं गहणं वयन्ति
घाणस्स गन्धं गहणं वयन्ति ।

रागस्स हेउं समणुन्नमाहु
दोसस्स हेउं अमणुन्नमाहु ॥४९॥
*गन्धेसु जो गेहिमुवेइ तिव्वं
अकालियं पावइ से विणासं।
रागाउरे ओसहगन्धगिद्धे
सप्पे बिलाओ विव निक्खमन्ते ॥५०॥
जे यावि दोसं समुवेइ तिव्वं
तंसि क्खणे से उ उवेइ दुक्खं।
दुद्दन्तदोसेण सएण जन्तू
न किंचि गन्धं अवरुज्झई से ॥५१॥
एगन्तरत्ते रुइरंसि गन्धे
अतालिसे से कुणई पओसं।
दुक्खस्स संपीलमुवेइ बाले
न लिप्पई तेण मुणी विरागो ॥५२॥
गन्धाणुगासाणुगए य जीवे
चराचरे हिंसइ ऽणेगरूवे।
चित्तेहि ते परितावेइ बाले
पीलेइ अत्तट्ठगुरू किलिट्ठे ॥५३॥
*गन्धाणुवाएण परिग्गहेण
उप्पायणे रक्खणसन्निओगे।
वए विओगे य कहं सुहं से
संभोगकाले य अतित्तलाभे ॥५४॥

गन्धे अतित्ते य परिग्गहंमि[1]
सत्तोवसत्तो न उवेइ तुट्ठिं ।
अतुट्ठिदोसेण दुही परस्स
लोभाविले आययई[2] अदत्तं ॥५५॥
तण्हाभिभूयस्स अदत्तहारिणो
गन्धे अतित्तस्स परिग्गहे य ।
मायामुसं वड्ढइ लोभदोसा
तत्थावि दुक्खा न विमुच्चई से ॥५६॥
मोसस्स पच्छा य पुरत्थओ य
पओगकाले य दुही दुरन्ते ।
एवं अदत्ताणि समाययन्तो
गन्धे अतित्तो दुहिओ अणिस्सो ॥५७॥
गन्धाणुरत्तस्स नरस्स एवं
कत्तो सुहं होज्ज कयाइ किंचि ।
तत्थोवभोगे वि किलेसदुक्खं
निव्वत्तई जस्स कएण दुक्खं ॥५८॥
एमेव गन्धम्मि गओ पओसं
उवेइ दुक्खोहपरंपराओ ।
पदुट्ठचित्तो य चिणाइ कम्मं
जं से पुणो होइ दुहं विवागे ॥५९॥
गन्धे विरत्तो मणुओ विसोगो
एएण दुक्खोहपरंपरेण ।

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[1] °हे य J. [2] आयई A.

न लिप्पई भवमज्झे वि सन्तो ।
जलेण वा पोक्खरिणीपलासं ॥६०॥
*जिब्भाए[1] रसं गहणं वयन्ति
तं रागहेउं तु मणुन्नमाहु ।
तं दोसहेउं अमणुन्नमाहु
समो य जो तेसु स वीयरागो ॥६१॥
रसस्स जिब्भं[2] गहणं वयन्ति
जिब्भाए[2] रसं गहणं वयन्ति ।
रागस्स हेउं समणुन्नमाहु
दोसस्स हेउं अमणुन्नमाहु ॥६२॥
रसेसु जो गेहिमुवेइ तिव्वं
अकालियं पावइ से विणासं ।
रागाउरे वडिसविभिन्नकाए
मच्छे जहा आमिसभोगगिद्धे ॥६३॥
जे यावि दोसं समुवेइ तिव्वं
तंसि क्खणे से उ उवेइ दुक्खं ।
दुद्दन्तदोसेण सएण जन्तू
न किंचि रसं अवरुज्झई से ॥६४॥
एगन्तरत्ते रुइरंसि रसे
अतालिसे से कुणई पओसं ।
दुक्खस्स संपीलमुवेइ बाले
न लिप्पई तेण मुणी विरागो ॥६५॥

[1] जीहाए B[1,2], J. [2] जीहं, जीहाए B[1,2], J.

रसाणुगासाणुगए य जीवे
चराचरे हिंसइ ऽणेगरूवे ।
चित्तेहि ते परितावेइ बाले
पीलेइ अत्तट्ठगुरू किलिट्ठे ॥६६॥
रसाणुवाएण परिग्गहेण
उप्पायणे रक्खणसन्निओगे ।
वए विओगे य कहं सुहं से
संभोगकाले य अतित्तलाभे ॥६७॥
रसे अतित्ते य परिग्गहंमि[1]
सत्तोवसत्तो न उवेइ तुट्ठिं ।
अतुट्ठिदोसेण दुही परस्स
लोभाविले आययई[2] अदत्तं ॥६८॥
तण्हाभिभूयस्स अदत्तहारिणो
रसे अतित्तस्स परिग्गहे य ।
मायामुसं वड्ढइ लोभदोसा
तत्थावि दुक्खा न विमुच्चई से ॥६९॥
मोसस्स पच्छा य पुरत्थओ य
पओगकाले य दुही दुरन्ते ।
एवं अदत्ताणि समाययन्तो
रसे अतित्तो दुहिओ अणिस्सो ॥७०॥
रसाणुरत्तस्स नरस्स एवं
कत्तो सुहं होज्ज कयाइ किंचि ।

[1] °हे य J.   [2] आयई A.

तत्थोवभोगे वि किलेसदुक्खं
    निव्वत्तई जस्स कएण दुक्खं ॥ ७१ ॥
एमेव रसम्मि गओ पओसं
    उवेइ दुक्खोहपरंपराओ ।
पदुट्ठचित्तो य चिणाइ कम्मं
    जं से पुणो होइ दुहं विवागे ॥ ७२ ॥
रसे विरत्तो मणुओ विसोगो
    एएण दुक्खोहपरंपरेण ।
न लिप्पई भवमज्झे वि सन्तो
    जलेण वा पोक्खरिणीपलासं ॥ ७३ ॥
*कायस्स फासं गहणं वयन्ति
    तं रागहेउं तु मणुन्नमाहु ।
तं दोसहेउं अमणुन्नमाहु
    समो य जो तेसु स वीयरागो ॥ ७४ ॥
फासस्स कायं गहणं वयन्ति
    कायस्स फासं गहणं वयन्ति ।
रागस्स हेउं समणुन्नमाहु
    दोसस्स हेउं अमणुन्नमाहु ॥ ७५ ॥
फासेसु जो गेहिमुवेइ तिव्वं
    अकालियं पावइ से विणासं ।
रागाउरे सीयजलावसन्ने
    गाहग्गहीए महिसे विवन्ने[1] ॥ ७६ ॥

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[1] वरन्ने A.

जे यावि दोसं समुवेइ तिव्वं
तंसि क्खणे से उ उवेइ दुक्खं।
दुद्दन्तदोसेण सएण जन्तू
न किंचि फासं अवरुज्झई से ॥७७॥
एगन्तरत्ते रुइरंसि फासे
अतालिसे से कुणई पओसं।
दुक्खस्स संपीलमुवेइ बाले
न लिप्पई तेण मुणी विरागो ॥७८॥
फासाणुगासाणुगए य जीवे
चराचरे हिंसइ ऽणेगरूवे।
चित्तेहि ते परितावेइ बाले
पीलेइ अत्तट्ठगुरू किलिट्ठे ॥७९॥
फासाणुवाएण परिग्गहेण
उप्पायणे रक्खणसन्निओगे।
वए विओगे य कहं सुहं से
संभोगकाले य अतित्तलाभे ॥८०॥
फासे अतित्ते य परिग्गहंमि[1]
सत्तोवसत्तो न उवेइ तुट्ठिं।
अतुट्ठिदोसेण दुही परस्स
लोभाविले आययई[2] अदत्तं ॥८१॥
तण्हाभिभूयस्स अदत्तहारिणो
फासे अतित्तस्स परिग्गहे य।

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[1] °हे य J. [2] आयई A.

मायामुसं वड्ढइ लोभदोसा
तत्थावि दुक्खा न विमुच्चई से ॥८२॥
मोसस्स पच्छा य पुरत्थओ य
पओगकाले य दुही दुरन्ते ।
एवं अदत्ताणि समाययन्तो
फासे अतित्तो दुहिओ अणिस्सो ॥८३॥
फासाणुरत्तस्स नरस्स एवं
कत्तो सुहं होज्ज कयाइ किंचि ।
तत्थोवभोगे वि किलेसदुक्खं
निव्वत्तई जस्स कएण दुक्खं ॥८४॥
एमेव फासम्मि गओ पओसं
उवेइ दुक्खोहपरंपराओ ।
पदुट्ठचित्तो य चिणाइ कम्मं
जं से पुणो होइ दुहं विवागे ॥८५॥
फासे विरत्तो मणुओ विसोगो
एएण दुक्खोहपरंपरेण ।
न लिप्पई भवमज्झे वि सन्तो
जलेण वा पोक्खरिणीपलासं ॥८६॥
*मणस्स भावं गहणं वयन्ति
तं रागहेउं तु मणुन्नमाहु ।
तं दोसहेउं अमणुन्नमाहु
समो य जो तेसु स वीयरागो ॥८७॥

भावस्स मणं गहणं वयन्ति
मणस्स भावं गहणं वयन्ति ।
रागस्स हेउं समणुन्नमाहु
दोसस्स हेउं अमणुन्नमाहु ॥ ८८ ॥
भावेसु जो गेहिमुवेइ तिव्वं
अकालियं पावइ से विणासं ।
रागाउरे कामगुणेसु गिद्धे
करेणुमग्गावहिए गजे वा[1] ॥ ८९ ॥
जे यावि दोसं समुवेइ तिव्वं
तंसि क्खणे से उ उवेइ दुक्खं ।
दुद्दन्तदोसेण सएण जन्तू
न किंचि भावं अवरुज्झई से ॥ ९० ॥
एगन्तरत्ते रुइरंसि भावे
अतालिसे से कुणई पओसं ।
दुक्खस्स संपीलमुवेइ बाले
न लिप्पई तेण मुणी विरागो ॥ ९१ ॥
भावाणुगासाणुगए य जीवे
चराचरे हिंसइ ऽणेगरूवे ।
चित्तेहि ते परितावेइ बाले
पीलेइ अत्तट्ठगुरू किलिट्ठे ॥ ९२ ॥
भावाणुवाएण परिग्गहेण
उप्पायणे रक्खणसन्निओगे ।

[1] व्व नागे B[1.2], J.

वए विओगे य कहं सुहं से
संभोगकाले य अतित्तलाभे ॥९३॥
भावे अतित्ते य परिग्गहंमि[1]
सत्तोवसत्तो न उवेइ तुट्ठिं ।
अतुट्ठिदोसेण दुही परस्स
लोभाविले आययई[2] अदत्तं ॥९४॥
तण्हाभिभूयस्स अदत्तहारिणो
भावे अतित्तस्स परिग्गहे य ।
मायामुसं वड्ढइ लोभदोसा
तत्थावि दुक्खा न विमुच्चई से ॥९५॥
मोसस्स पच्छा य पुरत्थओ य
पओगकाले य दुही दुरन्ते ।
एवं अदत्ताणि समाययन्तो
भावे अतित्तो दुहिओ अणिस्सो ॥९६॥
भावाणुरत्तस्स नरस्स एवं
कत्तो सुहं होज्ज कयाइ किंचि ।
तत्थोवभोगे वि किलेसदुक्खं
निव्वत्तई जस्स कएण दुक्खं ॥९७॥
एमेव भावम्मि गओ पओसं
उवेइ दुक्खोहपरंपराओ ।
पदुट्ठचित्तो य चिणाइ कम्मं
जं से पुणो होइ दुहं विवागे ॥९८॥

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[1] ०हे य J. [2] आयई A.

भावे विरत्तो मणुओ विसोगो
एएण दुक्खोहपरंपरेण ।
न लिप्पई भवमज्झे वि सन्तो
जलेण वा पोक्खरिणीपलासं ॥ ९९ ॥

एविन्दियत्था य मणस्स अत्था
दुक्खस्स हेउं[1] मणुयस्स रागिणो ।
ते चेव थोवं[2] पि कयाइ दुक्खं
न वीयरागस्स करेन्ति किंचि ॥ १०० ॥

न कामभोगा समयं उवेन्ति
न यावि भोगा विगइं उवेन्ति ।
जे तप्पओसी य परिग्गही य
सो तेसु मोहा विगइं उवेइ ॥ १०१ ॥

कोहं च माणं च तहेव मायं
लोहं दुगुञ्छं अरइं रइं च ।
हासं भयं सोगपुमित्थिवेयं
नपुंसवेयं विविहे[3] य भावे ॥ १०२ ॥

आवज्जई एवमणेगरूवे
एवंविहे कामगुणेसु सत्तो ।
अन्ने य एयप्पभवे विसेसे
कारुण्णदीणे हिरिमे[4] वइस्से ॥ १०३ ॥

कप्पं न इच्छिज्ज सहायलिच्छू
पच्छाणुतावे न तवप्पभावं ।

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[1] हेउ B[1.2], J. [2] थेवं B[1]. [3] तिविहे A. [4] ह्र॰ B[1.2], J.

एवं वियारे अमियप्पयारे
आवज्जई इन्दियचोरवस्से ॥१०४॥
*तओ से जायन्ति पओयणाइं
निमज्जिउं मोहमहण्णवम्मि।
सुहेसिणो दुक्खविणोयणट्ठा[1]
तप्पच्चयं उज्जमए य रागी ॥१०५॥
विरज्जमाणस्स य इन्दियत्था
सद्दाइया तावइयप्पगारा।
न तस्स सव्वे वि मणुन्नयं वा
निव्वत्तयन्ती अमणुन्नयं वा ॥१०६॥
एवं ससंकप्पविकप्पणासुं
संजायई समयमुवट्ठियस्स।
अत्थे असंकप्पयओ[2] तओ से
पहीयए कामगुणेसु तण्हा ॥१०७॥
स वीयरागो कयसव्वकिच्चो
खवेइ नाणावरणं खणेणं।
तहेव जं दंसणमावरेइ[3]
जं चन्तरायं पकरेइ कम्मं ॥१०८॥
सव्वं तओ जाणइ पासए य
अमोहणे होइ निरन्तराए।
अणासवे झाणसमाहिजुत्ते
आउक्खए मोक्खमुवेइ सुद्धे ॥१०९॥

[1] विमोय° B[1.2]. [2] य सं° A. [3] दरिसणं B[1.2].

सो तस्स सव्वस्स दुहस्स मुक्को
जं बाहई सययं जन्तुमेयं ।
दीहामयं विप्पमुक्को पसत्थो
तो होइ अच्चन्तसुही कयत्थो ॥११०॥
*अणाइकालप्पभवस्स एसो
सव्वस्स दुक्खस्स पमोक्खमग्गो ।
वियाहिओ जं समुविच्च सत्ता
कमेण अच्चन्तसुही भवन्ति ॥१११॥

॥ पमायट्ठानं समत्तं ॥

॥ कम्मप्पयडी त्रयस्त्रिंशम् अध्ययनम् ॥

*अट्ठ कम्माइं वोच्छामि आणुपुव्विं जहाकमं[1] ।
जेहिं बद्धो अयं जीवो संसारे परिवट्टई[2] ॥१॥
नाणस्सावरणिज्जं दंसणावरणं तहा ।
वेयणिज्जं तहा मोहं आउकम्मं तहेव य ॥२॥
नामकम्मं च गोयं[3] च अन्तरायं तहेव य ।
एवमेयाइ कम्माइं अट्ठेव उ समासओ ॥३॥
नाणावरणं पंचविहं सुयं आभिणिबोहियं ।
ओहिनाणं च तइयं मणनाणं च केवलं ॥४॥
निद्दा तहेव पयला निद्दानिद्दा पयलपयला य ।
तत्तो य थीणगिद्धी उ पंचमा होइ नायव्वा ॥५॥

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[1] जहक्कमं B[1.2]. [2] ०वट्टए A. [3] गोत्तं J.

चक्खुमचक्खूओहिस्स दंसणे केवले य आवरणे।
एवं तु नवविगप्पं नायव्वं दंसणावरणं ॥६॥
वेयणीयं पि य दुविहं सायमसायं च आहियं।
सायस्स उ[1] बहू भेया एमेव असायस्स वि ॥७॥
मोहणिज्जं पि दुविहं दंसणे चरणे तहा।
दंसणे तिविहं वुत्तं चरणे दुविहं भवे ॥८॥
*सम्मत्तं चेव मिच्छत्तं सम्मामिच्छत्तमेव य।
एयाओ तिन्नि पयडीओ मोहणिज्जस्स दंसणे ॥९॥
चरित्तमोहणं कम्मं दुविहं तं वियाहियं।
कसायमोहणिज्जं[2] तु नोकसायं[3] तहेव य ॥१०॥
सोलसविहभेएणं कम्मं तु कसायजं।
सत्तविहं नवविहं वा कम्मं च[4] नोकसायजं ॥११॥
*नेरइयतिरिक्खाउं मणुस्साउं तहेव य।
देवाउयं चउत्थं तु आउं कम्मं चउव्विहं ॥१२॥
*नामं कम्मं तु[5] दुविहं सुहमसुहं च आहियं।
सुभस्स उ बहू भेया एमेव असुहस्स वि ॥१३॥
*गोयं कम्मं दुविहं उच्चं नीयं च आहियं।
उच्चं अट्ठविहं होइ एवं नीयं पि आहियं ॥१४॥
दाणे लाभे य भोगे य उवभोगे वीरिए तहा।
पंचविहमन्तरायं समासेण वियाहियं ॥१५॥
एयाओ मूलपयडीओ उत्तराओ य आहिया।
पएसग्गं खेत्तकाले य भावं च उत्तरं सुण ॥१६॥

[1] J. om. [2] क॰ वेयणिज्जं A. [3] अक॰ J. [4] J. om. [5] J. om.

*सव्वेसिं चेव कम्माणं पएसग्गमणन्तगं ।
गण्ठियसत्ताईयं अन्तो सिद्धाण आहियं ॥१७॥
सव्वजीवाण कम्मं तु संगहे छद्दिसागयं ।
सव्वेसु वि पएसेसु सव्वं सव्वेण बद्धगं ॥१८॥
*उदहीसरिसनामाण तीसई कोडिकोडीओ ।
उक्कोसिया ठिई होइ अन्तोमुहुत्तं जहन्निया ॥१९॥
*आवरणिज्जाण दुण्हं पि वेयणिज्जे तहेव य ।
अन्तराए य कम्मम्मि ठिई एसा वियाहिया ॥२०॥
*उदहीसरिसनामाण सत्तरिं कोडिकोडीओ ।
मोहनिज्जस्स उक्कोसा अन्तोमुहुत्तं जहन्निया ॥२१॥
*तेत्तीस सागरोवमा उक्कोसेण वियाहिया ।
ठिई उ आउकम्मस्स अन्तोमुहुत्तं जहन्निया ॥२२॥
उदहीसरिसनामाण वीसई कोडिकोडीओ ।
नामगोत्ताणं उक्कोसा अट्ठ मुहुत्ता जहन्निया ॥२३॥
सिद्धाणणन्तभागो य अणुभागा हवन्ति उ ।
सव्वेसु वि पएसग्गं सव्वजीवे अइच्छियं[1] ॥२४॥
तम्हा एएसि कम्माणं अणुभागा वियाणिया ।
एएसि संवरे चेव खवणे य जए बुहो[2] ॥२५॥
॥ त्ति बेमि ॥

॥ कम्मप्पयडी समत्ता ॥

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[1] °इज्झियं B[1.2], J.   [2] पुहे A.

॥ लेसज्झयणं चतुस्त्रिंशम् अध्ययनम् ॥

लेसज्झयणं पवक्खामि आणुपुव्विं जहक्कमं ।
छण्हं पि कम्मलेसाणं अणुभावे सुणेह मे ॥१॥
नामाइं वण्णरसगन्धफासपरिणामलक्खणं ।
ठाणं ठिइं[1] गइं[2] चाउं लेसाणं तु सुणेह मे ॥२॥
किण्हा नीला य काऊ य तेऊ पम्हा तहेव य ।
सुक्कलेसा य छट्ठा य नामाइं तु जहक्कमं ॥३॥
जीमूयनिद्धसंकासा गवलरिट्ठगसन्निभा ।
खंजणनयणनिभा[3] किण्हलेसा उ वण्णओ ॥४॥
नीलासोगसंकासा चासपिच्छसमप्पभा[4] ।
वेरुलियनिद्धसंकासा नीललेसा उ वण्णओ ॥५॥
*अयसीपुप्फसंकासा कोइलच्छदसन्निभा[5] ।
पारेवयगीवनिभा काऊलेसा उ वण्णओ ॥६॥
*हिंगुलधाउसंकासा[6] तरुणाइच्चसन्निभा ।
सुयतुण्डपईवनिभा तेऊलेसा उ वण्णओ ॥७॥
हरियालभेयसंकासा हलिद्दाभेयसमप्पभा[7] ।
सणासणकुसुमनिभा पम्हलेसा उ वण्णओ ॥८॥
*संखंककुन्दसंकासा खीरपूरसमप्पभा[8] ।
रययहारसंकासा सुक्कलेसा उ वण्णओ ॥९॥

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[1] ठियं B[1], ठिई B[2], J. [2] गई B[1.2], J. [3] खंजंजण° A.
[4] वास° B[1.2]. [5] कोइलच्छवि° A. [6] हिंगुलय° B[1].
[7] °सन्निभा B[1.2]. [8] खीरधार° B[1].

जह कडुयतुम्बगरसो निम्बरसो कडुयरोहिणिरसो वा ।
एत्तो वि अणन्तगुणो रसो य किण्हाए नायव्वो ॥१०॥
जह तिगडुयस्स य रसो तिक्खो जह हत्थिपिप्पलीए वा ।
एत्तो वि अणन्तगुणो रसो उ नीलाए नायव्वो ॥११॥
*जह तरुणअम्बगरसो तुवरकविट्ठस्स वावि जारिसओ ।
एत्तो वि अणन्तगुणो रसो उ काऊए नायव्वो ॥१२॥
जह परिणियम्बगरसो पक्ककविट्ठस्स वावि जारिसओ ।
एत्तो वि अणन्तगुणो रसो उ तेऊए नायव्वो ॥१३॥
वरवारुणीए व रसो विविहाण व आसवाण जारिसओ ।
महुमेरयस्स व रसो एत्तो पम्हाए परएणं ॥१४॥
खज्जूरमुद्दियरसो खीररसो खण्डसक्कररसो[1] वा ।
एत्तो वि अणन्तगुणो रसो उ सुक्काए नायव्वो ॥१५॥
जह गोमडस्स गन्धो सुणगमडस्स व जहा अहिमडस्स ।
एत्तो वि अणन्तगुणो लेसाणं अप्पसत्थाणं ॥१६॥
जह सुरहिकुसुमगन्धो गन्धवासाण पिस्समाणाणं ।
एत्तो वि अणन्तगुणो पसत्थलेसाण तिण्हं पि ॥१७॥
जह करगयस्स फासो गोजिब्भाए य सागपत्ताणं ।
एत्तो वि अणन्तगुणो लेसाणं अप्पसत्थाणं ॥१८॥
जह वूरस्स[2] व फासो नवणीयस्स व सिरीसकुसुमाणं ।
एत्तो वि अणन्तगुणो पसत्थलेसाण तिण्हं पि ॥१९॥
तिविहो व नवविहो वा सत्तावीसइविहेक्कसीओ वा ।
दुसओ तेयालो वा लेसाणं होइ परिणामो ॥२०॥

[1] °कक्कर° J. [2] पू° A.

पंचासवप्पवत्तो तीहिं[1] अगुत्तो छसुं अविरओ य।
तिव्वारम्भपरिणओ खुड्डो[2] साहसिओ नरो ॥२१॥
निद्धन्धसपरिणामो निस्संसो अजिइन्दिओ।
एयजोगसमाउत्तो किण्हलेसं तु परिणमे ॥२२॥
*इस्सा[3] अमरिस अतवो अविज्जमाया[4] अहीरिया[5]।
गेही[6] पओसे य सढे पमत्ते रसलोलुए ॥२३॥
सायगवेसए य आरम्भाओ अविरओ खुड्डो साहस्सिओ नरो।
एयजोगसमाउत्तो नीललेसं तु परिणमे ॥२४॥
वंके वंकसमायारे नियडिल्ले अणुज्जुए।
पलिउंचगओवहिए मिच्छदिट्ठी अणारिए ॥२५॥
उप्फासगदुट्ठवाई[7] य तेणे यावि य मच्छरी।
एयजोगसमाउत्तो काऊलेसं तु परिणमे ॥२६॥
नीयावत्ती अचवले अमाई अकुऊहले।
विणीयविणए दन्ते जोगवं उवहाणवं ॥२७॥
*पियधम्मे दढधम्मे वज्जभीरू हिएसए।
एयजोगसमाउत्तो तेऊलेसं तु परिणमे ॥२८॥
पयणुकोहमाणे य मायालोभे य पयणुए।
पसन्तचित्ते दन्तप्पा जोगवं उवहाणवं ॥२९॥
तहा पयणुवाई य उवसन्ते जिइन्दिए।
एयजोगसमाउत्तो पम्हलेसं तु परिणमे ॥३०॥

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[1] ति॰ J. [2] ख॰ B[1]. [3] ईसा B[2], J. [4] ॰या om. B[1].
[5] ॰यत्ता B[1]. [6] गिद्धी B[2], J. [7] उप्फालग॰ A, B[1.2].

अट्टरुद्दाणि वज्जित्ता धम्मसुक्काणि[1] झायए[2] ।
पसन्तचित्ते दन्तप्पा समिए गुत्ते य गुत्तिसु ॥३१॥
*सरागे वीयरागे वा उवसन्ते जिइन्दिए ।
एयजोगसमाउत्तो सुक्कलेसं तु परिणमे ॥३२॥
*असंखिज्जाणोसप्पिणीण उस्सप्पिणीण जे समया ।
संखाईया लोगा लेसाण हवन्ति ठाणाइं ॥३३॥
मुहुत्तद्धं तु जहन्ना तेत्तीसा सागरा मुहुत्तहिया ।
उक्कोसा होइ ठिई नायव्वा किण्हलेसाए ॥३४॥
मुहुत्तद्धं तु जहन्ना दस उदही पलियमसंखभागमब्भहिया ।
उक्कोसा होइ ठिई नायव्वा नीललेसाए ॥३५॥
मुहुत्तद्धं तु जहन्ना तिण्णुदही पलियमसंखभागमब्भहिया ।
उक्कोसा होइ ठिई नायव्वा काउलेसाए ॥३६॥
मुहुत्तद्धं तु जहन्ना दोण्णुदही पलियमसंखभागमब्भहिया ।
उक्कोसा होइ ठिई नायव्वा तेउलेसाए ॥३७॥
मुहुत्तद्धं तु जहन्ना दस होन्ति य सागरा मुहुत्तहिया ।
उक्कोसा होइ ठिई नायव्वा पम्हलेसाए ॥३८॥
मुहुत्तद्धं तु जहन्ना तेत्तीसं सागरा मुहुत्तहिया ।
उक्कोसा होइ ठिई नायव्वा सुक्कलेसाए ॥३९॥
एसा खलु लेसाणं ओहेण ठिई वण्णिया होइ ।
चउसु वि गईसु एत्तो लेसाण ठिइं तु वोच्छामि ॥४०॥
दस वाससहस्साइं काऊए ठिई जहन्निया होइ ।
तिण्णुदही पलिओवम[3] असंखभागं च उक्कोसा ॥४१॥

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[1] °झाइं J. [2] साहए A. [3] पलियम B[1.2].

तिण्णुदही पलिओवम[1] संखभागो जहन्नेण नीलठिई।
दसउदही पलिओवम[1] असंखभागं च उक्कोसा ॥४२॥
दसउदही पलिओवम[1] असंखभागं जहन्निया होइ।
तेत्तीससागराइं उक्कोसा होइ किण्हाए लेसाए ॥४३॥
एसा नेरइयाणं लेसाण ठिई उ वण्णिया होइ।
तेण परं वोच्छामि तिरियमणुस्साण देवाणं ॥४४॥
अन्तोमुहुत्तमद्धं लेसाण जहिं[2] जहिं[2] जाउ[2]।
तिरियाण नराणं वा वज्जित्ता केवलं लेसं ॥४५॥
मुहुत्तद्धं तु जहन्ना उक्कोसा होइ पुव्वकोडीओ।
नवहि वरिसेहि ऊणा नायव्वा सुक्कलेसाए ॥४६॥
एसा तिरियनराणं लेसाण[3] ठिई उ वण्णिया होइ।
तेण परं वोच्छामि लेसाण ठिईउ देवाणं ॥४७॥
दस वाससहस्साइं[4] किण्हाए ठिई जहन्निया होइ।
पलियमसंखिज्ज इमो उक्कोसो होइ किण्हाए ॥४८॥
जा किण्हाए ठिई खलु उक्कोसा सा उ समयमब्भहिया।
जहन्नेणं नीलाए पलियमसंखं च उक्कोसा ॥४९॥
जा नीलाए ठिई खलु उक्कोसा सा उ समयमब्भहिया।
जहन्नेणं काऊए पलियमसंखं च उक्कोसा ॥५०॥
तेण परं वोच्छामि तेऊलेसा जहा सुरगाणं।
भवणवइवाणमन्तरजोइसवेमाणियाणं च ॥५१॥

[1] पलियम B[1.2]. [2] ठिई जहन्ना उ B[1]. [3] °साए J.
[4] °सहस्साणं A.

पलिओवमं जहन्नं उक्कोसा सागराओ दुन्नहिया ।
पलियमसंखेज्जेणं होइ भागेण तेऊए ॥५२॥
दस वाससहस्साइं तेऊए ठिई जहन्निया होइ ।
दुन्नुदही पलिओवम असंखभाग च उक्कोसा ॥५३॥
जा तेऊए ठिई खलु उक्कोसा सा उ समयमब्भहिया ।
जहन्नेणं पम्हाए दस उ मुहुत्ताहियाइ उक्कोसा ॥५४॥
जा पम्हाए ठिई खलु उक्कोसा सा उ समयमब्भहिया ।
जहन्नेणं सुक्काए तेत्तीस मुहुत्तमब्भहिया ॥५५॥
किण्हा नीला काऊ तिन्नि वि एयाओ अहम्मलेसाओ[1] ।
एयाहि तिहि वि जीवो दुग्गइं उववज्जई ॥५६॥
तेऊ पम्हा सुक्का तिन्नि वि एयाओ धम्मलेसाओ ।
एयाहि तिहि वि जीवो सुग्गइं उववज्जई ॥५७॥
*लेसाहिं सव्वाहिं पढमे समयम्मि परिणयाहिं तु ।
न हु कस्सइ उववाओ परे[2] भवे अत्थि जीवस्स ॥५८॥
लेसाहिं सव्वाहिं चरिमे समयम्मि परिणयाहिं तु ।
न हु कस्सइ उववाओ परे[2] भवे होइ जीवस्स ॥५९॥
अन्तमुहुत्तम्मि गए अन्तमुहुत्तम्मि सेसए[3] चेव ।
लेसाहि परिणयाहिं जीवा गच्छन्ति परलोयं ॥६०॥
तम्हा एयासि लेसाणं[4] आणुभावे वियाणिया ।
अप्पसत्थाओ वज्जित्ता पसत्थाओ ऽहिट्टिए मुणि ॥६१॥
॥ त्ति बेमि ॥

॥ लेसज्झयणं समत्तं ॥

[1] अहम° J. [2] पर° B[1.2], J. [3] समए A, J. [4] लोयाण B[1].

॥ अणगारज्झयणं पञ्चविंशम् अध्ययनम् ॥

सुणेह मे एगग्गमणा[1] मग्गं बुद्धेहि[2] देसियं ।
जमायरन्तो भिक्खू दुक्खाणन्तकरे भवे ॥१॥
गिहवासं परिच्चज्ज पवज्जामस्सिए मुणी ।
इमे संगे वियाणिज्जा जेहिं सज्जन्ति माणवा ॥२॥
तहेव हिंसं अलियं चोज्जं अबम्भसेवणं ।
इच्छाकामं च लोभं च संजओ परिवज्जए ॥३॥
मणोहरं चित्तघरं[3] मल्लधूवेण[4] वासियं ।
सकवाडं पण्डुरुल्लोवं[5] मणसा वि न पत्थए ॥४॥
*इन्दियाणि उ भिक्खुस्स तारिसम्मि उवस्सए ।
दुक्कराइं निवारेउं कामरागविवड्ढणे ॥५॥
सुसाणे सुन्नगारे वा रुक्खमूले व इक्कओ[6] ।
पइरिक्के परकडे वा वासं तत्थाभिरोयए ॥६॥
फासुयम्मि अणाबाहे इत्थीहिं अणभिद्दुए ।
तत्थ संकप्पए वासं भिक्खू परमसंजए ॥७॥
न सयं गिहाइं कुव्विज्जा णेव[7] अन्नेहिं कारए ।
गिहकम्मसमारम्भे भूयाणं दिस्सए वहो ॥८॥
तसाणं थावराणं च सुहुमाणं बादराण य ।
तम्हा गिहसमारम्भं संजओ परिवज्जए ॥९॥

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[1] एगमणा B[1]. [2] सव्वं तु B[1]. [3] °हरं B[1.2], J. [4] °धूवण° B[1].
[5] °लोयं B[1.2]. [6] एगओ B[2], J. [7] नो वि J.

तहेव भत्तपाणेसु पयणे पयावणेसु य ।
पाणभूयदयट्ठाए न पये न पयावए ॥१०॥
जलधन्ननिस्सिया जीवा पुढवीकट्ठनिस्सिया[1] ।
हम्मन्ति भत्तपाणेसु तम्हा भिक्खू न पयावए ॥११॥
विसप्पे सव्वओ-धारे बहू पाणविणासणे ।
नत्थि जोइसमे सत्थे तम्हा जोइं न दीवए ॥१२॥
हिरण्णं जायरूवं च मणसा वि न पत्थए ।
समलेट्ठुकंचणे भिक्खू विरए कयविक्कए ॥१३॥
किणन्तो कइओ होइ विक्किणन्तो य वाणिओ ।
कयविक्कयम्मि वट्टन्तो भिक्खू न भवइ तारिसो ॥१४॥
भिक्खियव्वं न केयव्वं भिक्खुणा भिक्खवत्तिणा ।
कयविक्कओ महादोसो भिक्खवत्ती सुहावहा ॥१५॥
समुयाणं उंछमेसिज्जा जहासुत्तमणिन्दियं ।
लाभालाभम्मि संतुट्ठे पिण्डवायं चरे मुणी ॥१६॥
अलोले न रसे गिद्धे जिब्भादन्ते अमुच्छिए[2] ।
न रसट्ठाए भुंजिज्जा जवणट्ठाए[3] महामुणी ॥१७॥
अच्चणं रयणं चेव वन्दणं पूयणं तहा ।
इड्ढीसक्कारसम्माणं मणसा वि न पत्थए ॥१८॥
सुक्कझाणं[4] झियाएज्जा अणियाणे अकिंचणे ।
वोसट्ठकाए विहरेज्जा जाव कालस्स पज्जओ ॥१९॥

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1 °काय° J. 2 स° B[1]. 3 भव° J.
4 सुक्क B[1.2].

निज्जूहिऊण आहारं कालधम्मे उवट्ठिए ।
जहिऊण[1] माणुसं बोन्दिं पहू दुक्खे विमुच्चई[2] ॥२०॥
निम्ममे निरहंकारे वीयरागो अणासवो ।
संपत्तो केवलं नाणं सासयं परिणिव्वुए[3] ॥२१॥

॥ त्ति बेमि ॥

॥ अणगारज्झयणं समत्तं ॥

॥ जीवाजीवविभत्ती षट्त्रिंशम् अध्ययनम् ॥

*जीवाजीवविभत्तिं सुणेह मे[4] एगमणा इओ ।
जं जाणिऊण भिक्खू सम्मं जयइ संजमे ॥१॥
जीवा चेव अजीवा य एस लोए वियाहिए ।
अजीवदेसमागासे अलोगे से वियाहिए ॥२॥
दव्वओ खेत्तओ चेव कालओ भावओ तहा[5] ।
परूवणा तेसि भवे जीवाणमजीवाण य ॥३॥
*रूविणो चेवरूवी य अजीवा दुविहा भवे ।
अरूवी दसहा वुत्ता रूविणो य[6] चउव्विहा ॥४॥
धम्मत्थिकाए तद्देसे तप्पएसे य आहिए ।
अहम्मे तस्स देसे य तप्पएसे य आहिए ॥५॥
आगासे तस्स देसे य तप्पएसे य आहिए ।
अद्धासमए चेव अरूवी दसहा भवे ॥६॥

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[1] चइऊण B[1]. [2] पमु° B[1.2], J. [3] °व्वुडे B[1.2]. [4] Om. B[1].
[5] दव्वओ खित्तकालेहि भावओ पज्जवेहि य A. [6] वि B[1].

धम्माधम्मे य[1] दो चेव[2] लोगमित्ता वियाहिया ।
लोगालोगे य आगासे समए समयखेत्तिए ॥७॥
धम्माधम्मागासा तिन्नि वि एए अणाइया ।
अपज्जवसिया चेव सव्वद्धं तु वियाहिया ॥८॥
*समए वि[3] सन्तइं पप्प एवमेव वियाहिए[4] ।
आएसं पप्प साईए सपज्जवसिए वि य ॥९॥
*खन्धा य खन्धदेसा य तप्पएसा तहेव य ।
परमाणुणो य बोधव्वा रूविणो य[5] चउव्विहा ॥१०॥
एगत्तेण पुहत्तेण[6] खन्धा य परमाणुणो ।
लोएगदेसे लोए य भइयव्वा ते उ खेत्तओ ॥११॥
*इत्तो कालविभागं तु तेसिं वुच्छं चउव्विहं ॥१२॥
संतइं पप्प ते ऽणाई अपज्जवसिया वि य ।
ठिइं पडुच्च साईया सपज्जवसिया वि य ॥१३॥
असंखकालमुक्कोसं एक्को समओ जहन्नयं ।
अजीवाण य रूवीण ठिई एसा वियाहिया ॥१४॥
अणन्तकालमुक्कोसमेक्को समओ जहन्नयं ।
अजीवाण य रूवीण अन्तरेयं वियाहियं ॥१५॥
वण्णओ गन्धओ चेव रसओ फासओ तहा ।
संठाणओ य विन्नेओ परिणामो तेसि पंचहा ॥१६॥
वण्णओ परिणया जे उ पंचहा ते पकित्तिया ।
किण्हा नीला य[7] लोहिया हलिद्दा सुक्किला तहा ॥१७॥

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[1] Om. J. [2] चेए A. [3] Om. A. [4] °याहिया A.
[5] वि J. [6] पहुत्तेण $B^{1.2}$. [7] Om. $B^{1.2}$, J.

गन्धओ परिणया जे उ दुविहा ते वियाहिया।
सुब्भिगन्धपरिणामा[1] दुब्भिगन्धा[2] तहेव य ॥१८॥
रसओ परिणया जे उ पंचहा ते पकित्तिया।
तित्तकडुयकसाया[3] अम्बिला महुरा तहा ॥१९॥
फासओ परिणया जे उ अट्ठहा ते पकित्तिया।
कक्खडा मउया चेव गरुया लहुया तहा ॥२०॥
सीया उण्हा य निद्धा य तहा लुक्खा य आहिया।
इय फासपरिणया एए पुग्गला समुदाहिया ॥२१॥
संठाणओ परिणया जे उ पंचहा ते पकित्तिया।
परिमण्डला य वट्टा य तंसा चउरंसमायया ॥२२॥
वण्णओ जे भवे किण्हे भइए से उ गन्धओ।
रसओ फासओ चेव भइए संठाणओ वि य ॥२३॥
वण्णओ जे भवे नीले भइए से उ गन्धओ।
रसओ फासओ चेव भइए संठाणओ वि य ॥२४॥
वण्णओ लोहिए जे उ[4] भइए से उ गन्धओ।
रसओ फासओ चेव भइए संठाणओ वि य ॥२५॥
वण्णओ पीयए जे उ[5] भइए से उ गन्धओ।
रसओ फासओ चेव भइए संठाणओ वि य ॥२६॥
वण्णओ सुक्किले जे उ[6] भइए से उ गन्धओ।
रसओ फासओ चेव भइए संठाणओ वि य ॥२७॥

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[1] °मो B¹·², J. [2] °गन्धो B¹·², J. [3] य add. B¹·².
[4] व° जे भवे लोहिए B¹·², J. [5] व° जे भवे पीए B¹·², J. [6] व° जे भवे सुक्किले B¹·², J.

गन्धओ जे भवे सुब्भी[1] भइए से उ वण्णओ ।
रसओ फासओ चेव भइए संठाणओ वि य ॥२८॥
गन्धओ जे भवे दुब्भी[2] भइए से उ वण्णओ ।
रसओ फासओ चेव भइए संठाणओ वि य ॥२९॥
रसओ तित्तए जे उ भइए से उ वण्णओ ।
गन्धओ फासओ चेव भइए संठाणओ वि य ॥३०॥
रसओ कडुए जे उ भइए से उ वण्णओ ।
गन्धओ फासओ चेव भइए संठाणओ वि य ॥३१॥
रसओ कसाए जे उ भइए से उ वण्णओ ।
गन्धओ फासओ चेव भइए संठाणओ वि य ॥३२॥
रसओ अम्बिले जे उ भइए से उ वण्णओ ।
गन्धओ फासओ चेव भइए संठाणओ वि य ॥३३॥
रसओ महुरए जे उ भइए से उ वण्णओ ।
गन्धओ फासओ चेव भइए संठाणओ वि य ॥३४॥
फासओ कक्खडे जे उ भइए से उ वण्णओ ।
गन्धओ रसओ चेव भइए संठाणओ वि य ॥३५॥
फासओ मउए जे उ भइए से उ वण्णओ ।
गन्धओ रसओ चेव भइए संठाणओ वि य ॥३६॥
फासओ गुरुए[3] जे उ भइए से उ वण्णओ ।
गन्धओ रसओ चेव भइए संठाणओ वि य ॥३७॥
फासओ लहुए जे उ भइए से उ वण्णओ ।
गन्धओ रसओ चेव भइए संठाणओ वि य ॥३८॥

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[1] सुरही B¹. [2] दुरही B¹. [3] गुरुयए A.

फासओ सीयए जे उ भइए से उ वण्णओ ।
गन्धओ रसओ चेव भइए संठाणओ वि य ॥३९॥
फासओ उण्हए जे उ भइए से उ वण्णओ ।
गन्धओ रसओ चेव भइए संठाणओ वि य ॥४०॥
फासओ निद्धए जे उ भइए से उ वण्णओ ।
गन्धओ रसओ चेव भइए संठाणओ वि य ॥४१॥
फासओ लुक्खए जे उ भइए से उ वण्णओ ।
गन्धओ रसओ चेव भइए संठाणओ वि य ॥४२॥[1]
परिमण्डलसंठाणे भइए से उ वण्णओ ।
गन्धओ रसओ चेव भइए से फासओ वि य ॥४३॥
संठाणओ भवे वट्टे भइए से उ वण्णओ ।
गन्धओ रसओ चेव भइए से फासओ वि य ॥४४॥
संठाणओ भवे तंसे भइए से उ वण्णओ ।
गन्धओ रसओ चेव भइए से फासओ वि य ॥४५॥
संठाणओ जे[2] चउरंसे भइए से उ वण्णओ ।
गन्धओ रसओ चेव भइए से फासओ वि य ॥४६॥
जे आययसंठाणे भइए से उ वण्णओ ।
गन्धओ रसओ चेव भइए से फासओ वि य ॥४७॥
एसा अजीवविभत्ती समासेण वियाहिया ।
इत्तो जीवविभत्तिं वुच्छामि अणुपुव्वसो ॥४८॥

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[1] A. vv. 41–2 ante vv. 39–40 exh. (cf. autem v. 21 supra).
[2] भवे $B^{1.2}$, J.

*संसारत्था य सिद्धा य दुविहा जीवा वियाहिया ।
सिद्धाणेगविहा वुत्ता तं मे कित्तयओ सुण ॥४९॥
इत्थी पुरिससिद्धा य तहेव य नपुंसगा ।
सलिंगे अन्नलिंगे य गिहिलिंगे तहेव य ॥५०॥
उक्कोसोगाहणाए य जहन्नमज्झिमाइ[1] य ।
उड्ढं अहे य तिरियं च समुद्दम्मि जलम्मि य ॥५१॥
दस य नपुंसएसु वीसं इत्थियासु य ।
पुरिसेसु य अट्ठसयं समएणेगेण सिज्झई ॥५२॥
*चत्तारि य गिहलिंगे अन्नलिंगे दसेव य ।
सलिंगेण अट्ठसयं समएणेगेण सिज्झई ॥५३॥
*उक्कोसोगाहणाए य सिज्झन्ते जुगवं दुवे ।
चत्तारि जहन्नाए मज्झे अट्ठुत्तरं सयं ॥५४॥
*चउरुड्ढलोए य दुवे समुद्दे तओ जले वीसमहे तहेव य ।
सयं च अट्ठुत्तरं तिरियलोए समएणेगेण सिज्झई धुवम् ॥५५॥
कहिं पडिहया सिद्धा कहिं सिद्धा पइट्ठिया ।
कहिं बोन्दिं चइत्ताणं कत्थ गन्तूण सिज्झई ॥५६॥
अलोए पडिहया सिद्धा लोयग्गे य पइट्ठिया ।
इहं बोन्दिं चइत्ताणं तत्थ गन्तूण सिज्झई ॥५७॥
बारसहिं जोयणेहिं सव्वट्ठस्सुवरिं भवे ।
ईसिपब्भारनामा[2] पुढवी छत्तसंठिया ॥५८॥
*पणयालसयसहस्सा जोयणाणं तु आयया ।
तावइयं चेव वित्थिण्णा तिगुणो तस्सेव[3] परिरओ ॥५९॥

[1] °माए B1.2, J. [2] B1.2, J. add. उ. [3] साहिय° B1.2, J.

अट्ठजोयणबाहुल्ला सा मज्झम्मि वियाहिया ।
परिहायन्ती[1] चरिमन्ते मच्छिपत्ताउ तणुयरी ॥६०॥
*अज्जुणसुवण्णगमई सा पुढवी निम्मला[2] सहावेण ।
उत्ताणगछत्तगसंठिया य भणिया जिणवरेहिं ॥६१॥
संखंककुन्दसंकासा[3] पण्डरा[4] निम्मला सुहा ।
सीयाए जोयणे तत्तो लोयन्तो उ वियाहिओ ॥६२॥
*जोयणस्स उ जो तत्थ कोसो उवरिमो भवे ।
तस्स कोसस्स छब्भाए सिद्धाणोगाहणा भवे ॥६३॥
तत्थ सिद्धा महाभागा लोगग्गम्मि पइट्ठिया ।
भवपपंचओ मुक्का सिद्धिं वरगइं गया ॥६४॥
उस्सेहो जेसि[5] जो होइ भवम्मि चरिमम्मि उ ।
तिभागहीणो तत्तो य सिद्धाणोगाहणा भवे ॥६५॥
एगत्तेण साईया अपज्जवसिया वि य ।
पुहत्तेण अणाइया अपज्जवसिया वि य ॥६६॥
*अरूविणो जीवघणा नाणदंसणसन्निया ।
अउलं सुहं संपन्ना[6] उवमा जस्स नत्थि उ ॥६७॥
*लोगेगदेसे ते सव्वे नाणदंसणसन्निया ।
संसारपारनित्थिण्णा[7] सिद्धिं वरगइं गया ॥६८॥
संसारत्था उ जे जीवा दुविहा ते वियाहिया ।
तसा य थावरा चेव थावरा तिविहा तहिं ॥६९॥

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[1] °हायई B¹.
[2] उज्जुला B¹.
[3] B¹ om. °*aṃka*°.
[4] पण्डुरा B¹·², J.
[5] जस्स Mss. J.
[6] संपत्ता A.
[7] °निव्विण्णा B¹.

पुढवी आउजीवा य तहेव य वणस्सई ।
इच्चेए[1] थावरा तिविहा तेसिं भेए सुणेह मे ॥७०॥
*दुविहा पुढवीजीवा य[2] सुहुमा[3] बायरा तहा ।
पज्जत्तमपज्जत्ता एवमेए दुहा पुणो ॥७१॥
बायरा जे उ पज्जत्ता दुविहा ते वियाहिया ।
सण्हा खरा य बोधव्वा सण्हा सत्तविहा तहिं ॥७२॥
किण्हा नीला य रुहिरा य हलिद्दा सुक्किला तहा ।
पण्डुपणगमट्टिया खरा छत्तीसईविहा ॥७३॥
पुढवी य सक्करा वालुया य उवले सिला य लोणूसे ।
अय-तम्ब-तउय-सीसग-रुप्प-सुवण्णे[4] य वइरे य ॥७४॥
हरियाले हिंगुलुए[5] मणोसिला सासगंजण-पवाले ।
अब्भपडलब्भवालुय बायरकाए मणिविहाणे ॥७५॥
*गोमेज्जए य रुयगे अंके फलिहे[6] य लोहियक्खे य ।
मरगय-मसारगल्ले भुयमोयग-इन्दनीले य ॥७६॥
चन्दण-गेरुय-हंसगब्भे पुलए सोगन्धिए य बोधव्वे ।
चन्दप्पहवेरुलिए जलकन्ते सूरकन्ते य ॥७७॥
एए खरपुढवीए भेया छत्तीसमाहिया ।
एगविहमणाणत्ता सुहुमा तत्थ वियाहिया ॥७८॥
सुहुमा सव्वलोगम्मि लोगदेसे य बायरा ।
इत्तो कालविभागं तु वुच्छं तेसिं चउव्विहं ॥७९॥

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1 इच्चेव $B^{1.2}$, J. 2 Om. $B^{1.2}$, J. 3 सुहम्मा A.
4 A. om. °तउय°. 5 °लए $B^{1.2}$, J. 6 फलगे J.

संतइं पप्पणाईया अपज्जवसिया वि य।
ठिइं पडुच्च साईया सपज्जवसिया वि य ॥८०॥
बावीससहस्साइं वासाणुक्कोसिया भवे।
आउठिई पुढवीणं अन्तोमुहुत्तं जहन्नयं ॥८१॥
असंखकालमुक्कोसं अन्तोमुहुत्तं जहन्नयं।
कायठिई पुढवीणं तं कायं तु अमुंचओ ॥८२॥
अणन्तकालमुक्कोसं अन्तोमुहुत्तं जहन्नयं।
विजढंमि सए काए पुढविजीवाण अन्तरं ॥८३॥
एएसिं वण्णओ चेव गन्धओ रसफासओ।
संठाणदेसओ वावि विहाणाइं सहस्ससो ॥८४॥
दुविहा आऊजीवा उ सुहुमा बायरा तहा।
पज्जत्तमपज्जत्ता एवमेए दुहा पुणो ॥८५॥
बायरा जे उ पज्जत्ता पंचहा ते पकित्तिया।
सुद्धोदए य उस्से हरतणू महिया हिमे ॥८६॥
एगविहमणाणत्ता सुहुमा तत्थ वियाहिया।
सुहुमा सव्वलोगम्मि लोगदेसे य बायरा ॥८७॥
सन्तइं पप्पणाईया अपज्जवसिया वि य।
ठिइं पडुच्च साईया सपज्जवसिया वि य ॥८८॥
सत्तेव सहस्साइं वासाणुक्कोसिया भवे।
आउठिई आऊणं अन्तोमुहुत्तं जहन्निया ॥८९॥
असंखकालमुक्कोसं अन्तोमुहुत्तं जहन्नयं।
कायठिई आऊणं तं कायं तु अमुंचओ ॥९०॥

अणन्तकालमुक्कोसं अन्तोमुहुत्तं जहन्नयं ।
विजढंमि सए काए आऊजीवाण अन्तरं ॥९१॥
एएसिं वण्णओ चेव गन्धओ रसफासओ ।
संठाणदेसओ वावि विहाणाइं सहस्ससो ॥९२॥
दुविहा वणस्सईजीवा[1] सुहुमा बायरा तहा ।
पज्जत्तमपज्जत्ता एवमेए दुहा पुणो ॥९३॥
बायरा जे उ पज्जत्ता दुविहा ते वियाहिया ।
साहारणसरीरा य पत्तेगा य तहेव य ॥९४॥
*पत्तेगसरीराओ ऽणेगहा ते पकित्तिया ।
रुक्खा गुच्छा य गुम्मा य लया वल्ली तणा तहा ॥९५॥
*वलया पव्वगा कुहुणा[2] जलरुहा ओसही तहा ।
हरियकाया[3] बोधव्वा पत्तेगाइ वियाहिया ॥९६॥
*साहारणसरीराओ ऽणेगहा ते पकित्तिया ।
आलुए[4] मूलए चेव सिंगबेरे तहेव य ॥९७॥
हिरिली सिरिली सस्सिरिली जावई केयकन्दली ।
पलण्डुलसणकन्दे य कन्दली य कुडुंवए ॥९८॥
लोहिणीहू य थीहू य कुहगा य तहेव य ।
कन्दे[5] य वज्जकन्दे य कन्दे सूरणए तहा ॥९९॥
अस्सकण्णी य बोधव्वा सीहकण्णी तहेव य ।
मुसुण्ढी य हलिद्दा यणेगहा एवमायओ ॥१००॥

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1 वणप्फई° B1. 2 पव्वयकुहणा B1, वलयपव्वया कुणहणा B2.
3 हरीय° B1. 4 आलूए A. 5 कण्हे B1.2, J.

एगविहमणाणत्ता सुहुमा तत्थ वियाहिया ।
सुहुमा सव्वलोगम्मि लोगदेसे य बायरा ॥१०१॥
संतइं पप्पणाईया अपज्जवसिया वि य ।
ठिइं पडुच्च साईया सपज्जवसिया वि य ॥१०२॥
*दस चेव सहस्साइं वासाणुक्कोसिया पणगाणं[1] ।
वणप्फईण आउं अन्तोमुहुत्तं जहन्निया ॥१०३॥
अणन्तकालमुक्कोसं अन्तोमुहुत्तं जहन्नयं ।
कायठिई पणगाणं तं कायं तु अमुंचओ ॥१०४॥
असंखकालमुक्कोसं अन्तोमुहुत्तं जहन्नयं ।
विजढंमि सए काए पणगजीवाण अन्तरं ॥१०५॥
एएसिं वण्णओ चेव गन्धओ रसफासओ ।
संठाणदेसओ वावि विहाणाइं सहस्ससो ॥१०६॥
इच्चेए थावरा तिविहा समासेण वियाहिया ।
इत्तो उ तसे तिविहे वुच्छामि अणुपुव्वसो ॥१०७॥
तेऊ वाऊ य बोधव्वा उराला य तसा तहा ।
इच्चेए तसा तिविहा तेसिं भेए सुणेह मे ॥१०८॥
दुविहा तेऊजीवा उ सुहुमा बायरा तहा ।
पज्जत्तमपज्जत्ता एवमेए दुहा पुणो ॥१०९॥
बायरा जे उ पज्जत्ताणेगहा ते वियाहिया ।
इंगाले मुम्मुरे अगणी अच्चिजाला तहेव य ॥११०॥
उक्का[2] विज्जू य बोधव्वाणेगहा एवमायओ ।
एगविहमणाणत्ता सुहुमा ते[3] वियाहिया ॥१११॥

[1] भवे B1.2. [2] उक्को J. [3] तत्थ B2, J.

सुहुमा सव्वलोगम्मि लोगदेसे य बायरा[1]।
इत्तो कालविभागं तु तेसिं वुच्छं चउव्विहं ॥११२॥
संतइं पप्प नाईया अपज्जवसिया वि य।
ठिइं पडुच्च साईया सपज्जवसिया वि य ॥११३॥
तिण्णेव अहोरत्ता उक्कोसेण वियाहिया।
आउठिई तेऊणं अन्तोमुहुत्तं जहन्निया ॥११४॥
असंखकालमुक्कोसं अन्तोमुहुत्तं जहन्नयं।
कायठिई तेऊणं तं कायं तु अमुंचओ ॥११५॥
अणन्तकालमुक्कोसं अन्तोमुहुत्तं जहन्नयं।
विजढंमि सए काए तेऊजीवाण अन्तरं ॥११६॥
एएसिं वण्णओ चेव गन्धओ रसफासओ।
संठाणदेसओ वावि विहाणाइं सहस्ससो ॥११७॥
दुविहा[2] वाउजीवा उ[3] सुहुमा बायरा तहा।
पज्जत्तमपज्जत्ता एवमेए दुहा पुणो ॥११८॥
बायरा जे उ पज्जत्ता पंचहा ते पकित्तिया।
उक्कलिया मण्डलिया घणगुंजा सुद्धवाया य ॥११९॥
संवट्टगवाया यणेगहा एवमायओ।
एगविहमणाणत्ता सुहुमा तत्थ वियाहिया ॥१२०॥
सुहुमा सव्वलोगम्मि एगदेसे[4] य बायरा।
इत्तो कालविभागं तु तेसिं वुच्छं चउव्विहं ॥१२१॥
संतइं पप्पणाइया अपज्जवसिया वि य।
ठिइं पडुच्च साईया सपज्जवसिया वि य ॥१२२॥

[1] बहिरा B[1]. [2] A. add. य. [3] A. om. [4] लोग° J.

तिन्नेव सहस्साइं वासाणुक्कोसिया भवे ।
आउठिई वाऊणं अन्तोमुहुत्तं जहन्निया ॥१२३॥
असंखकालमुक्कोसं अन्तोमुहुत्तं जहन्नयं ।
कायठिई वाऊणं तं कायं तु अमुंचओ ॥१२४॥
अणन्तकालमुक्कोसं अन्तोमुहुत्तं जहन्नयं ।
विजढंमि सए काए वाऊजीवाण अन्तरं ॥१२५॥
एएसिं वण्णओ चेव गन्धओ रसफासओ ।
संठाणदेसओ वावि विहाणाइं सहस्ससो ॥१२६॥
उराला तसा जे उ चउहा ते पकित्तिया ।
बेइन्दिय-तेइन्दिय-चउरो-पंचिन्दिया चेव ॥१२७॥
बेइन्दिया उ जे जीवा दुविहा ते पकित्तिया ।
पज्जत्तमपज्जत्ता तेसिं भेए सुणेह मे[1] ॥१२८॥
किमिणो सोमंगला चेव अलसा माइवाहया ।
वासीमुहा य सिप्पिया[2] संख संखणगा तहा ॥१२९॥
[3]घल्लोयाणुल्लया चेव तहेव य वराडगा ।
जलूगा जालगा चेव चन्दणा य तहेव य ॥१३०॥
इइ बेइन्दिया एए ऽणेगहा एवमायओ ।
लोगेगदेसे ते सव्वे न सव्वत्थ वियाहिया ॥१३१॥
संतइं पप्प नाईया अपज्जवसिया वि य ।
ठिइं पडुच्च साईया सपज्जवसिया वि य ॥१३२॥
वासाइं बारसा चेव उक्कोसेण वियाहिया ।
बेइन्दियआउठिई अन्तोमुहुत्तं जहन्निया ॥१३३॥

[1] एवमेए दुहा पुणो B1.2, J. [2] °प्पी° B1.2, J. [3] प° B2, J.

संखिज्जकालमुक्कोसं अन्तोमुहुत्तं जहन्नयं ।
बेइन्दियकायठिई तं कायं तु अमुंचओ ॥१३४॥
अणन्तकालमुक्कोसं अन्तोमुहुत्तं जहन्नयं ।
बेइन्दियजीवाणं अन्तरं च वियाहियं ॥१३५॥
एएसिं वण्णओ चेव गन्धओ रसफासओ ।
संठाणदेसओ वावि विहाणाइं सहस्ससो ॥१३६॥
तेइन्दिया उ जे जीवा दुविहा ते पकित्तिया ।
पज्जत्तमपज्जत्ता तेसिं भेए सुणेह मे[1] ॥१३७॥
कुन्थुपिवीलिउड्डंसा[2] उक्कलुद्देहिया तहा ।
तणहारकट्ठहारा[3] य मालुगा पत्तहारगा ॥१३८॥
कप्पासट्ठिंमि जायन्ति दुगा तउसमिंजगा ।
सदावरी य गुम्मी य बोधव्वा इन्दगाइया[4] ॥१३९॥
इन्दगोवगमाईयाणेगहा एवमायओ ।
लोगेगदेसे ते सव्वे न सव्वत्थ वियाहिया ॥१४०॥
संतइं पप्पणाईया अपज्जवसिया वि य ।
ठिइं पडुच्च साईया सपज्जवसिया वि य ॥१४१॥
एगूणपण्णहोरत्ता[5] उक्कोसेण वियाहिया ।
तेइन्दियआउठिई अन्तोमुहुत्तं जहन्निया ॥१४२॥
संखिज्जकालमुक्कोसं अन्तोमुहुत्तं जहन्नयं ।
तेइन्दियकायठिई तं कायं तु अमुंचओ ॥१४३॥

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[1] Cp. v. 128 supra. [2] °पिवीलिया दंसा B[1]. [3] °भार° B[1].
[4] °गोइया B[1.2]. [5] °हा° B[1].

अणन्तकालमुक्कोसं अन्तोमुहुत्तं जहन्नयं ।
तेइन्दियजीवाणं अन्तोमुहुत्तं जहन्निया ॥१४४॥
एएसिं वण्णओ चेव गन्धओ रसफासओ ।
संठाणदेसओ वावि विहाणाइं सहस्ससो ॥१४५॥
चउरिन्दिया उ जे जीवा दुविहा ते पकित्तिया ।
पज्जत्तमपज्जत्ता तेसिं भेए सुणेह मे[1] ॥१४६॥
अन्धिया पोत्तिया चेव मच्छिया मसगा तहा ।
भमरे कीडपयंगे य ढंकुणे[2] उक्कुडो[3] तहा ॥१४७॥
कुक्कुडे भिंगिरीडी[4] य नन्दावत्ते य विच्छुए[5] ।
टोले[6] भिंगारी य वियडी[7] अच्छिवेहए ॥१४८॥
अच्छिले[8] माहए[9] अच्छिरोडए विचित्ते चित्तपत्तए ।
उहिंजलिया जलकारी य नीया तन्तवयाइया[10] ॥१४९॥
इय चउरिन्दिया एए ऽणेगहा एवमायओ ।
लोगेगदेसे ते सव्वे न सव्वत्थ वियाहिया ॥१५०॥
संतइं पप्प नाईया अपज्जवसिया वि य ।
ठिइं पडुच्च साईया सपज्जवसिया वि य ॥१५१॥
छच्चेव मासाऊ उक्कोसेण वियाहिया ।
चउरिन्दियआउठिई अन्तोमुहुत्तं जहन्निया ॥१५२॥
संखिज्जकालमुक्कोसं अन्तोमुहुत्तं जहन्नयं ।
चउरिन्दियकायठिई तं कायं तु अमुंचओ ॥१५३॥

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1 Cp. v. 128 supra.   2 ढिंकुणे $B^{1.2}$, ढिंकणे J.   3 कंकणे $B^{1.2}$, J.
4 सिंग° $B^{1.2}$, J.   5 विंछिए B^{1}.   6 डाले B^{1}, डोलि B^{1}, J.
7 विरली $B^{1.2}$, J.   8 चचेहिले J.   9 सा° J.   10 तोतंवगाइया A.

अणन्तकालमुक्कोसं अन्तोमुहुत्तं जहन्नयं ।
चउरिन्दियजीवाणं अन्तरं च वियाहियं ॥१५४॥
एएसिं वण्णओ चेव गन्धओ रसफासओ ।
संठाणदेसओ वावि विहाणाइं सहस्ससो ॥१५५॥
पंचिन्दिया उ जे जीवा चउविहा ते वियाहिया ।
नेरइयतिरिक्खा य मणुया देवा य आहिया ॥१५६॥
नेरइया सत्तविहा पुढवीसु सत्तसू भवे ।
रयणाभसक्कराभा वालुयाभा य आहिया ॥१५७॥
पंकाभा धूमाभा तमा तमतमा तहा ।
इइ नेरइया एए सत्तहा परिकित्तिया ॥१५८॥
लोगस्स एगदेसम्मि ते सव्वे उ[1] वियाहिया ।
एत्तो कालविभागं तु वोच्छं तेसिं चउव्विहं[2] ॥१५९॥[3]
संतइं पप्पणाईया अपज्जवसिया वि य ।
ठिइं पडुच्च साईया सपज्जवसिया वि य ॥१६०॥
सागरोवममेगं तु उक्कोसेण वियाहिया ।
पढमाए जहन्नेणं दसवाससहस्सिया ॥१६१॥
तिण्णेव सागरा ऊ[4] उक्कोसेण वियाहिया ।
दोच्चाए जहन्नेणं एगं तु सागरोवमं ॥१६२॥
सत्तेव सागरा ऊ उक्कोसेण वियाहिया ।
तइयाए जहन्नेणं तिण्णेव सागरोवमा ॥१६३॥

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[1] Om. B[1·2], J. [2] चउविहा ते वियाहिया J. [3] V. 159[c-d] om. B[1·2]. [4] तू A.

दस सागरोवमा ऊ उक्कोसेण वियाहिया ।
चउत्थीए जहन्नेणं सत्तेव सागरोवमा ॥१६४॥
सत्तरस सागरा ऊ उक्कोसेण वियाहिया ।
पंचमाए जहन्नेणं दस चेव सागरोवमा ॥१६५॥
बावीस सागरा ऊ उक्कोसेण वियाहिया ।
छट्ठीए जहन्नेणं सत्तरस सागरोवमा ॥१६६॥
तेत्तीस सागरा ऊ उक्कोसेण वियाहिया ।
सत्तमाए जहन्नेणं बावीसं सागरोवमा ॥१६७॥
जा चेव य आउठिई नेरइयाणं वियाहिया ।
सा तेसिं कायठिई जहन्नुक्कोसिया भवे ॥१६८॥
अणन्तकालमुक्कोसं अन्तोमुहुत्तं जहन्नयं ।
विजढंमि सए काए नेरइयाणं अन्तरं ॥१६९॥
एएसिं वण्णओ चेव गन्धओ रसफासओ ।
संठाणदेसओ वावि विहाणाइं सहस्ससो ॥१७०॥
पंचिन्दियतिरिक्खाओ दुविहा ते वियाहिया ।
समुच्छिमतिरिक्खाओ गब्भवक्कन्तिया तहा ॥१७१॥
दुविहा ते भवे तिविहा जलयरा थलयरा तहा ।
नहयरा[1] य बोधव्वा तेसिं भेए सुणेह मे ॥१७२॥
मच्छा य कच्छभा य गाहा य मगरा तहा ।
सुंसुमारा य बोधव्वा पंचहा जलयराहिया ॥१७३॥
लोएगदेसे ते सव्वे न सव्वत्थ वियाहिया ।
एत्तो कालविभागं तु वोच्छं तेसिं चउव्विहं[2] ॥१७४॥

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[1] खह° B[1.2], J. [2] Cf. v. 159 supra.

संतइं पप्पणाईया अपज्जवसिया वि य ।
ठिइं पडुच्च साईया सपज्जवसिया वि य ॥१७५॥
एगा य पुव्वकोडी उक्कोसेण वियाहिया ।
आउठिई जलयराणं अन्तोमुहुत्तं जहन्निया ॥१७६॥
पुव्वकोडिपुहत्तं[1] तु उक्कोसेण वियाहिया ।
कायट्ठिई जलयराणं अन्तोमुहुत्तं जहन्नयं ॥१७७॥
अणन्तकालमुक्कोसं अन्तोमुहुत्तं जहन्नयं ।
विजढंमि सए काए जलयराणं अन्तरं ॥१७८॥
चउप्पया य परिसप्पा दुविहा थलयरा भवे ।
चउप्पया चउविहा ते मे कित्तयओ सुण ॥१७९॥
एगखुरा दुखुरा चेव गण्डीपयसणहप्पया ।
हयमाइगोणमाइगयमाइसीहमाइणो ॥१८०॥
भुओरगपरिसप्पा य परिसप्पा दुविहा[2] भवे ।
गोहाई अहिमाई य एक्केक्काणेगहा भवे ॥१८१॥
लोएगदेसे ते सव्वे न सव्वत्थ वियाहिया ।
एत्तो कालविभागं तु वोच्छं तेसिं चउव्विहं[3] ॥१८२॥
संतइं पप्पणाईया अपज्जवसिया वि य ।
ठिइं पडुच्च साईया सपज्जवसिया वि य ॥१८३॥
पलिओवमाइं तिण्णि उ उक्कोसेण वियाहिया ।
आउठिई थलयराणं अन्तोमुहुत्तं जहन्निया ॥१८४॥
पुव्वकोडिपुहत्तेणं अन्तोमुहुत्तं जहन्निया ।
कायठिई थलयराणं अन्तरं तेसिमं भवे ॥१८५॥

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[1] °पञ्हत्तं B[1·2], °पुञ्ज° J. [2] दुहा B[1]. [3] Cf. v. 159 supra.

कालमणन्तमुक्कोसं अन्तोमुहुत्तं जहन्नयं ।
विजढम्मि सए काए थलयराणं तु अन्तरं ॥१८६॥
चम्मे उ लोमपक्खी य तइया समुग्गपक्खिया ।
वियय पक्खी य बोधव्वा पक्खिणो य चउव्विहा ॥१८७॥
लोगेगदेसे ते सव्वे न सव्वत्थ वियाहिया ।
इत्तो कालविभागं तु वोच्छं तेसिं चउव्विहं ॥१८८॥
संतइं पप्पणाईया अपज्जवसिया वि य ।
ठिइं पडुच्च साईया सपज्जवसिया वि य ॥१८९॥
पलिओवमस्स भागो असंखेज्जइमो भवे ।
आउठिई खहयराणं अन्तोमुहुत्तं जहन्निया ॥१९०॥
असंखभाग पलियस्स उक्कोसेण उ साहिया ।
पुव्वकोडीपुहत्तेणं अन्तोमुहुत्तं जहन्निया ॥१९१॥
ठिई खहयराणं अन्तरं तेसिमं भवे ।
कालं अणन्तमुक्कोसं अन्तोमुहुत्तं जहन्नयं ॥१९२॥
एएसिं वण्णओ चेव गन्धओ रसफासओ ।
संठाणदेसओ वावि विहाणाइं सहस्ससो ॥१९३॥
मणुया दुविहभेया उ ते मे कित्तयओ सुण ।
संमुच्छिमा य मणुया गब्भवक्कन्तिया तहा ॥१९४॥
*गब्भवक्कन्तिया जे उ तिविहा ते वियाहिया ।
कम्मअकम्मभूमा[1] य अन्तरद्दीवया तहा ॥१९५॥
*पन्नरस तीसविहा भेया अट्ठवीसइं ।
संखा उ कमसो तेसिं इइ एसा वियाहिया ॥१९६॥

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[1] अकम्मकम्म° B[1.2].

संमुच्छिमाण एसेव भेओ होइ वियाहिओ।
लोगस्स एगदेसम्मि ते सव्वे वि वियाहिया ॥१९७॥
संतइं पप्पणाईया अपज्जवसिया वि य।
ठिइं पडुच्च साईया सपज्जवसिया वि य ॥१९८॥
पलिओवमाउ तिण्णि वि असंखेज्जइमो भवे।
आउट्ठिई मणुयाणं अन्तोमुहुत्तं जहन्निया ॥१९९॥
पलिओवमाइं तिण्णि उ उक्कोसेण उ साहिया।
पुव्वकोडिपुहत्तेणं अन्तोमुहुत्तं जहन्निया ॥२००॥
कायठिई मणुयाणं अन्तरं तेसिमं भवे।
अणन्तकालमुक्कोसं[1] अन्तोमुहुत्तं जहन्नयं ॥२०१॥
एएसिं वण्णओ चेव गन्धओ रसफासओ।
संठाणदेसओ वावि विहाणाइं सहस्ससो ॥२०२॥
देवा चउव्विहा वुत्ता ते मे कित्तयओ सुण।
भोमिज्जवाणमन्तरजोइसवेमाणिया तहा ॥२०३॥
दसहा उ भवणवासी अट्ठहा वणचारिणो।
पंचविहा जोइसिया दुविहा वेमाणिया तहा ॥२०४॥
असुरा नागसुवण्णा विज्जू अग्गी वियाहिया।
दीवोदहिदिसा वाया थणिया भवणवासिणो ॥२०५॥
पिसायभूया जक्खा य रक्खसा किन्नरा किंपुरिसा।
महोरगा य गन्धव्वा अट्ठविहा[2] वाणमन्तरा ॥२०६॥
चन्दा सूरा य नक्खत्ता गहा तारागणा तहा।
ठियाविचारिणो[3] चेव पंचहा जोइसालया ॥२०७॥

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[1] कालमणन्तमु° B1.2, J. [2] अट्ठहा A. [3] दिसा° B1.2, J.

वेमाणिया उ जे देवा दुविहा ते वियाहिया।
कप्पोवगा य बोधव्वा कप्पाईया तहेव य ॥२०८॥
कप्पोवगा बारसहा सोहम्मीसाणगा तहा।
सणंकुमारमाहिन्दबम्भलोगा य लन्तगा ॥२०९॥
महासुक्का सहस्सारा आणया पाणया तहा।
आरणा अच्चुया चेव इइ कप्पोवगा सुरा ॥२१०॥
कप्पाईया उ जे देवा दुविहा ते वियाहिया।
गेविज्जाणुत्तरा चेव गेविज्जा नवविहा तहिं ॥२११॥
हेट्ठिमा हेट्ठिमा चेव हेट्ठिमा मज्झिमा तहा।
हेट्ठिमा उवरिमा चेव मज्झिमा हेट्ठिमा तहा ॥२१२॥
मज्झिमा मज्झिमा चेव मज्झिमा उवरिमा तहा।
उवरिमा हेट्ठिमा चेव उवरिमा मज्झिमा तहा ॥२१३॥
उवरिमा उवरिमा चेव इय गेविज्जगा सुरा।
विजया वेजयन्ता य जयन्ता अपराजिया ॥२१४॥
सव्वत्थसिद्धगा चेव पंचहाणुत्तरा सुरा।
इय वेमाणिया एए ऽणेगहा एवमायओ ॥२१५॥
लोगस्स एगदेसम्मि ते सव्वे वि वियाहिया।
इत्तो कालविभागं तु वुच्छं तेसिं चउव्विहं ॥२१६॥
संतइं पप्पणाईया अपज्जवसिया वि य।
ठिइं पडुच्च साईया सपज्जवसिया वि य ॥२१७॥
साहीयं सागरं एक्कं उक्कोसेण ठिई भवे।
भोमेज्जाणं जहन्नेणं दसवाससहस्सिया ॥२१८॥

पलिओवममेगं तु उक्कोसेण ठिई भवे ।
वन्तराणं जहन्नेणं दसवाससहस्सिया ॥२१९॥
पलिओवममेगं तु वासलक्खेण साहियं ।
पलिओवमट्ठभागो जोइसेसु जहन्निया ॥२२०॥
दो चेव सागराइं उक्कोसेण वियाहिया ।
सोहम्मंमि जहन्नेणं एगं च पलिओवमं ॥२२१॥
सागरा साहिया दुन्नि उक्कोसेण वियाहिया ।
ईसाणम्मि जहन्नेणं साहियं पलिओवमं ॥२२२॥
सागराणि य सत्तेव उक्कोसेण ठिई भवे ।
सणंकुमारे जहन्नेणं दुन्नि ऊ सागरोवमा ॥२२३॥
साहिया सागरा सत्त उक्कोसेणं ठिई भवे ।
माहिन्दम्मि जहन्नेणं साहिया दुन्नि सागरा ॥२२४॥
दस चेव सागराइं उक्कोसेण ठिई भवे ।
बम्भलोए जहन्नेणं सत्त ऊ सागरोवमा ॥२२५॥
चउदस सागराइं उक्कोसेण ठिई भवे ।
लन्तगम्मि जहन्नेणं दस उ सागरोवमा ॥२२६॥
सत्तरस सागराइं उक्कोसेण ठिई भवे ।
महासुक्के जहन्नेणं चोद्दस सागरोवमा ॥२२७॥
अट्ठारस सागराइं उक्कोसेण ठिई भवे ।
सहस्सारम्मि जहन्नेणं सत्तरस सागरोवमा ॥२२८॥
सागरा अउणवीसं तु उक्कोसेण ठिई भवे ।
आणयम्मि जहन्नेणं अट्ठारस सागरोवमा ॥२२९॥

वीसं तु सागराइं उक्कोसेण ठिई भवे।
पाणयम्मि जहन्नेणं सागरा अउणवीसई ॥२३०॥
सागरा इक्कवीसं तु उक्कोसेण ठिई भवे।
आरणम्मि जहन्नेणं वीसई सागरोवमा ॥२३१॥
बावीसं सागराइं उक्कोसेण ठिई भवे।
अच्चुयम्मि जहन्नेणं सागरा इक्कवीसई ॥२३२॥
तेवीस सागराइं उक्कोसेण ठिई भवे।
पढमम्मि जहन्नेण बावीसं सागरोवमा ॥२३३॥
चउवीस सागराइं उक्कोसेण ठिई भवे।
बिइयम्मि जहन्नेणं तेवीसं सागरोवमा ॥२३४॥
पणवीस सागराइं उक्कोसेण ठिई भवे।
तइयम्मि जहन्नेणं चउवीसं सागरोवमा ॥२३५॥
छवीस सागराइं उक्कोसेण ठिई भवे।
चउत्थम्मि जहन्नेणं सागरा पणुवीसई ॥२३६॥
सागरा सत्तवीसं तु उक्कोसेण ठिई भवे।
पंचमम्मि जहन्नेणं सागरा उ छवीसई ॥२३७॥
सागरा अट्ठवीसं तु उक्कोसेण ठिई भवे।
छट्ठम्मि जहन्नेणं सागरा सत्तवीसई ॥२३८॥
सागरा अउणतीसं तु उक्कोसेण ठिई भवे।
सत्तमम्मि जहन्नेणं सागरा अट्ठवीसई ॥२३९॥
तीसं तु सागराइं उक्कोसेण ठिई भवे।
अट्ठमम्मि जहन्नेणं सागरा अउणतीसई ॥२४०॥

सागरा इक्कतीसं तु उक्कोसेण ठिई भवे ।
नवमम्मि जहन्नेणं तीसई सागरोवमा ॥२४१॥
तेत्तीसा सागराइं उक्कोसेण ठिई भवे ।
चउसुं पि विजयाईसु जहन्नेणेक्कतीसई[1] ॥२४२॥
अजहन्नमणुक्कोसा तेत्तीसं सागरोवमा ।
महाविमाणे सव्वट्ठे ठिई एसा वियाहिया ॥२४३॥
जा चेव उ आउठिई देवाणं तु वियाहिया ।
सा तेसिं कायठिई जहन्नमुक्कोसिया भवे ॥२४४॥
अणन्तकालमुक्कोसं अन्तोमुहुत्तं जहन्नयं ।
विजढंमि सए काए देवाणं हुज्ज अन्तरं ॥२४५॥
एएसिं वण्णओ चेव गन्धओ रसफासओ ।
संठाणदेसओ वापि विहाणाइं सहस्ससो ॥२४६॥
संसारत्था य सिद्धा य[2] इय जीवा वियाहिया ।
रूविणो चेवरूवी य अजीवा दुविहा वि य ॥२४७॥
इय जीवमजीवे य सोच्चा सद्दहिऊण य ।
सव्वनयाणमणुमए रमेज्ज संजमे मुणी ॥२४८॥
तओ बहूणि वासाणि[3] सामण्णमणुपालिय ।
इमेण कम्मजोगेण अप्पाणं संलिहे मुणी ॥२४९॥
*बारसेव उ वासाइं संलेहुक्कोसिया भवे ।
संवच्छरमज्झिमिया छम्मासा य जहन्निया ॥२५०॥
पढमे वासचउक्कंमि विगई-निज्जूहणं करे ।
बिईए वासचउक्कम्मि विचित्तं तु तवं चरे ॥२५१॥

[1] जहन्नेणि ए° A. [2] Om. B[1.2], J. [3] वासाइं J.

एगन्तरमायामं कट्टु संवच्छरे दुवे ।
तओ संवच्छरद्धं तु नाइविगिट्ठं तवं चरे ॥२५२॥
*तओ संवच्छरद्धं तु विगिट्ठं तु तवं चरे ।
परिमियं चेव आयामं तंमि संवच्छरे करे ॥२५३॥
*कोडीसहियमायामं कट्टु संवच्छरे मुणी ।
मासद्धमासिएणं तु आहारेण तवं चरे ॥२५४॥
*कन्दप्पमाभिओगं च किव्विसियं मोहमासुरत्तं[1] च ।
एयाउ दुग्गईओ मरणम्मि विराहिया[2] होन्ति ॥२५५॥
*मिच्छादंसणरत्ता सनियाणा उ हिंसगा ।
इय जे मरन्ति जीवा तेसिं पुण दुल्लहा बोही ॥२५६॥
सम्मद्दंसणरत्ता अनियाणा सुक्कलेसमोगाढा ।
इय जे मरन्ति जीवा तेसिं सुलहा भवे बोही ॥२५७॥
मिच्छादंसणरत्ता सनियाणा कण्हलेसमोगाढा ।
इय जे मरन्ति जीवा तेसिं पुण दुल्लहा बोही ॥२५८॥
*जिणवयणे अणुरत्ता जिणवयणं करेन्ति भावेण ।
अमला[3] असंकिलिट्ठा ते होन्ति परित्तसंसारी ॥२५९॥
बालमरणाणि बहुसो अकाममरणाणि चेव य बहूणि[4] ।
मरिहिन्ति ते वराया जिणवयणं जे न जाणन्ति ॥२६०॥
बहुआगमविन्नाणा समाहिउप्पायगा य गुणगाही ।
एएणं कारणेणं अरिहा आलोयणं सोउं ॥२६१॥

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[1] °रत्तं B1.2, J. [2] °राहणि B1. [3] असबला B1.
[4] ब°णि ब°सो बहुयाणि अकामगाणि मरणाणि । B1.

कन्दप्पकुक्कुयाइं तह सीलसहावहसणविगहाइं ।
विम्हावेन्तो वि परं कन्दप्पं भावणं कुणइ ॥२६२॥
मन्ताजोगं काउं भूईकम्मं च जे पउंजन्ति ।
साय-रस-इड्ढि-हेउं अभिओगं भावणं कुणइ ॥२६३॥
नाणस्स केवलीणं धम्मायरियस्स संघसाहूणं ।
माई अवण्णवाई किब्बिसियं भावणं कुणइ ॥२६४॥
अणुबद्धरोसपसरो तह य निमित्तंमि होइ पडिसेवी ।
एएहि कारणेहिं आसुरियं भावणं कुणइ ॥२६५॥
सत्थगहणं विसभक्खणं च जलणं च जलपवेसो य ।
अणायारभण्डसेवा जम्मणमरणाणि बन्धन्ति ॥२६६॥
इय पाउकरे बुद्धे नायए परिनिव्वुए ।
छत्तीसं उत्तरज्झाए भवसिद्धीयसंवुडे[1] ॥२६७॥
॥ त्ति बेमि ॥

॥ जीवाजीवविभत्ती समत्ता ॥

॥ उत्तराध्ययनसूत्रं समाप्तम् ॥

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[1] सम्मए $B^{1.2}$, J.

Commentary.

Chapter I.

1. Cp. XI, 1. *āṇupuvviṃ* is = *ānupūrvīm* or *ānupūrvyām*, cp. Pischel § 103, D. explains *saṃjogā* thus: *saṃyogāt sambandhād bāhyābhyantarabhedabhinnāt tatra mātrādiviṣayād bāhyāt kaṣāyādiviṣayād antarāt.* He also cites the verse:

koho ya māṇo ya aṇiggahīyā
māyā ya lobho ya pavaṭṭamāṇā |
cattāri ee kasiṇo kasāyā
siṃcanti mūlāiṃ puṇabbhavassa ||

i. e. 'unchecked anger and pride and active fraud and greed — these four passions are the cultivators who sprinkle the roots of transmigration'.

2. *āṇāniddesa°* is explained by D. as *ājñā sāumya idaṃ cedaṃ ca mā kārṣīr iti guruvacanam tasya nirdeśa ittham eva karomīti niścayābhidhānam ājñānirdeśaḥ.* Ś. thinks that the reading might just as well be *āṇāniddesatare*, but the explanation of this word is not clear. D. explains *iṅgita* thus: *pravṛttinivṛttisūcakam īṣadbhrūśiraḥkampādi sthūladhīsaṃvedi*, and *ākāra* thus: *prasthānādibhāvasūcako digavalokanādiḥ.* He then cites the verse:

avaloyaṇaṃ disāṇaṃ viyambhaṇaṃ sāḍagassa saṃvaraṇaṃ |
āsaṇasiḍhilīkaraṇaṃ patthiyaliṃgāiṃ eyāiṃ ||

i. e. 'looking at the quarters, yawning, covering with the garment and abandoning the seat are the signs of going forth (?)'.

3. To illustrate the character of an *avinīta* D. tells a short story concerning the siege of Vāiśāli by king Kūṇika (Ajātaśatru) of Magadha, and narrates how the city was captured with the help of the bad disciple. The reading *paḍaṇīe* (instead of *paḍi°*)

has been adopted from A as being more congruent with skt. *pratyanīka* by which is is interpreted by Devendra.

4. *pūikaṇṇī*, cp. *pūtikarṇa-* m. 'a disease of the ear accompanied with a discharge of putrid matter' Suśr. 1, 260, 14; 2, 361, 3. 363, 5.

5. *kaṇakuṇḍaga-*, cp. *kaṇakuṇḍaka-* Kāuṭ. p. 131, 11. P. *kuṇḍaka-* is 'the red powder which adheres to the rice under the husk' (Childers), cp. *ācāmakuṇḍaka-* Jāt. 254, gg. 1—2 (*ācāma-* is 'scum of boiling rice', cp. AMg. *āyāma-* 'a thin rice porridge', Leumann Āup. S. s. v.). Ś. evidently reads *jahittāṇaṃ*; and he mentions *caittāṇaṃ* as a *pāṭhāntara*.

6. Devendra cites in illustration of this verse the following stanza:

viṇayāo nāṇaṃ nāṇāo daṃsaṇaṃ daṃsaṇāo caraṇaṃ ca |
caraṇāhiṃto mokkho mokkhe sokkhaṃ nirāvāhaṃ ||

i. e. 'from discipline (arises) knowledge, from knowledge faith, and from faith good behaviour; from good behaviour final liberation, and in this undisturbed happiness'.

7. Here as well as in v. 20 the Berlin Mss. have *niyāgaṭṭhī* instead of *nioga°*, which is found in A and also in D.: *niyogārthī mokṣārthī*. But there is absolutely no reason for thinking that *niyoga-* 'appointment, order' (cp. Jacobi SBE. XLV, p. 2 n. 2) did ever mean *mokṣa*. As for *niyāga-*, it occurs in Āyār. I, 1, 3, 1; II, 2, 3, 1 and Sū. I, 1, 2, 20; II, 1, 60. 2, 81, and is everywhere explained as equivalent to *mokṣamārga* or *mokṣa* (Pischel § 254; Schubring Āyār. s. v.); the Avacūri to B[1] has also *niyāgo mokṣaḥ*. Pischel and Schubring explain the word as being = *nyāya*, but I am far from convinced of the correctness of this etymology. That *niyāga°* is the correct reading is corroborated by the *pāṭhāntara* quoted by Ś.; his own reading is uncertain but seems to be something like *buddhavuttaniyayaṭṭhī*, as the equivalent is given as *buddhoktanijakārthī*.

8. D. explains *niraṭṭhāṇi* as equivalent to *vāiśikavātsyāyanādīni strīkathādīni vā*.

10. For *caṇḍāliya-* cp. Jacobi SBE. XLV, p. 2 n. 3.

11. *āhacca* is explained by Devendra as equivalent to *kadā cit*; but the word must be the same as in Āyār. I, 1, 4, 6; 7, 4; 8, 2, 4, where it is explained by Pischel § 591 as being = *āhatya* (cp. Schubring Āyār. I s. v.). There seems to be no

direct obstacle to translating the word by *kadā cit* even in the Āyār., but I am unable to make out how it came to have this meaning. Deśīn. 1, 62 gives *āhaccam atyartham*, but this throws no light on our passage. As for p. *āhacca-* cp. Childers s. v.

12. *galyaśva . . avinītaturaṅgamaḥ* D. (cp. Niry. v. 71: *gaṇḍī galī mārālī āse goṇe ya honti egaṭṭhā | āiṇṇe ya viṇīe ya bhaddae ya egaṭṭhā*). I have dealt with this and connected words in an article on the Rummindei inscription, IA. 42, 17 ff. *āiṇṇa-* is explained by D. as *ākīrṇa* (*iva*) *vinītāśvaḥ*. It would be better to take it as *ājāneya* 'a noble horse, a thoroughbred', but this is scarcely possible[1].

13. Ś. mentions a reading *aṇāsuṇā* (for °*savā*). To illustrate the verse D. tells a story concerning Caṇḍarudra in Ujjayinī, a very bad-tempered teacher, and his pupils.

14. *vāgare* is explained by D. as *vyāgṛṇīyāt*, but it must be from *vy-ā-kar-* (cp. *vāgarijja* in v. 23 infra where D. has *vyāgṛṇīyād vyākuryāt*). To illustrate the second half-verse D. tells two short stories, one concerning the subduing of anger (a man who pardons the murderer of his brother), and another concerning a certain person's indifference to agreeable and disagreeable things. He also cites the following śloka:

lābhālābhe sukhe duḥkhe jīvite maraṇe tathā |
stutāu nindāvidhāne ca sādhavaḥ samacetasaḥ ||

15. Ś. quotes *appā ceva dameyavvo* as a *pāṭhāntara*; he himself seems to have read *appāṇam eva damejjā*. D. quotes the following verses:

itaś cetaś ca dhāvantaṃ manomattamataṃ gajaṃ |
jñānāṅkuśavaśaṃ kṛtvā punaḥ panthānam ānayet ||

and '*savvam appe jie jiyaṃ*' i. e. 'everything is conquered by conquering self' (= IX, 36[d]), and:

saddeṇa mao rūveṇa payaṃgo mahuyaro ya gandheṇaṃ |
āhāreṇa maccho bajjhai phariseṇa ya gaindo ||

i. e. 'the antilope is caught by sound, by light the moth and by smell the bee, by food the fish and by contact the elephant', and tells a story concerning the perils of not subduing greed.

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[1] I find afterwards that Leumann (v. Hüttemann Jñāta-Erzählungen p. 11 n.) compares it with the Buddhist *ājanya* = *ājāneya*, which seems to be very probable; moreover it has a close parallel in *rāiṇṇa* = *rājanya* Āup. S. § 23.

16. *vari* (instead of *varaṃ*). I have put into the text on the authority of A and of the *pratīka's* in the old MSS. of Ś. and D. Nominatives ending in *-i* are quoted from the Māgadhī by Vr. 11, 10 and Mk. fol. 75 (Pischel § 364). Thus it is quite possible that in v. 11 (supra) we ought to read *kaḍi* instead of *kāḍe*, but I have not ventured to insert it in the text in opposition to the reading of the old MSS. Further examples of nom. ending in *-i* are afforded by v. 36 (infra). — D. tells the following story: In a forest there lived a herd of elephants. The leader (*yūthapati*) used to kill all new-born elephant-calves. Once a female elephant being pregnant fled to the hermitage of some holy men, and bore her calf there. The little calf was named by the young anchorites *Secanaka* ('sprinkler'); when he was grown up, he killed the *yūthapati* and made himself leader of the herd. Some time afterwards he destroyed the hermitage. The anchorites fled to king *Śreṇika* (in *Rājagṛha*), and told him of the big elephant; consequently he had the animal captured and tied up in his stable. The anchorites scoffed at it, and in anger it broke the stake, ran to the forest and destroyed the hermitage a second time. The king again set out to capture it; foreseeing by supernatural knowledge that he was to be captured, the elephant spoke the verse »*vari me*», and returned to the stable.

18. *kiccāṇa:* D. gives *kṛtyānāṃ kṛtikarmārhāṇāṃ gurūṇām.*

19. *palhātthiyā* is explained by Devendra as *paryastikā jānujaṅghoparivāstraparivesṭanarūpā*, and the same etymology is given by all grammarians, commentators and modern scholars, except Pischel § 285 who explains *palhattha-* as **prahlasta- : pra-hras-*. But this is clearly an error, for *pra-hras-* exists in *pra-hrāsa* 'shortening' and can have no meaning that would fit in with *palhattha-* and *palhatthiyā*. Moreover Suśr. 2, 145, 1 says: *na pāryastikāvaṣṭambhapādaprasāraṇāni gurusaṃnidhāu kuryāt* 'he may not in presence of the teacher sit on his hams, lean against anything or stretch out his legs', a passage offering a striking parallel to this verse. In Pāli also *pallatthikā* is 'sitting on the hams, squatting' (Childers). — Ś. has the same reading as the text, but mentions another one: *pāyappasārie vāvi.*

20. *vāhitto vyāhṛtaḥ śabditaḥ* D. The word is explained in the same way by Hc. I, 128; II, 99 and in other places; but

Pischel § 286 thinks it more likely that *vāhitta-* is = *vyākṣipta-*, although derivation from *vyāhṛta-* is also possible (§ 194).

21. *jattaṃ ti prākṛtatvād bindulope takārasya ca dvitve yad gurava ādiśanti tat* (D.). Thus *jattaṃ* is = *yat tat* (cp. AMg. *jad utthi*, Pischel § 427) with *jad(t)* for common *jaṃ* in Prākrt.

22. *ukkuḍuo muktāsanaḥ karaṇataḥ pādapuñchanādigataḥ* (cp. SBE. XLV, 4 n. 3); other explanations are quoted by Leumann Āup. S. s. v.; cp. Böhtlingk s. v. *utkuṭaka* and Childers s. v. *ukkuṭika-* (e. g. Mahāvagga I, 38, 2 *ukkuṭikaṃ nisīdāpetvā* 'sitting down in a squatting position').

23. Regarding *attha* cp. Pischel § 290.

24. D. quotes the following verses:

dharmahānir aviśvāso dehārthavyasanaṃ tathā |
asatyabhāṣiṇāṃ nindā durgatiś copajāyate ||

and: *annaha paricintijjai kajjaṃ pariṇamai annaha ceva |*
vihivasayāṇa jīyāṇaṃ muhuttamettaṃ pi bahuvigghaṃ ||

i. e. 'a plan is devised in one way, but the result comes out otherwise; even the shortest time is full of obstacles to the living beings subdued by fate'.

25. To illustrate *nirartha*, D. gives the verse quoted by Jacobi SBE. XLV, 4 n. 4, and to illustrate *marmaja* the following verses:

taheva kāṇaṃ kāṇa tti paṇḍagaṃ paṇḍaga tti vā |
vāhiyaṃ vāvi rogi tti teṇaṃ cora tti no vae ||

i. e. 'therefore one should not call a one-eyed man 'one-eye' or a sexually impotent man 'eunuch'; nor should one call a sick man 'sick' or a thief 'burglar''; and

mammaṃ jammaṃ kammaṃ tinni vi eyāiṃ pariharijjāhi |
mā mammāisu viddho mārejja paraṃ marejjā vā ||

i. e. 'one should avoid these three: a weak point, birth and action so that one may not hit anyone at a weak point etc. and thus kill another person or die oneself'.

26. D.: *samareṣu kharakuṭīṣu | tathā ca cūrṇikṛt | samaraṃ nāma jattha lohārā heṭṭhākammaṃ karenti | nīcāspadānām upalakṣaṇam etat.* The word must be identical with skt. *samará-* 'coming together, battle', and clearly denotes a place where people come together, forgather. — *egatthie* contains the form *thī* = *strī* (Pischel § 147) and is an Instr. Sg. in *-īe* (instead of *-īe*), cp. *khantie* III, 13 (infra); such forms are quoted only from the Apabhraṃśa by Pischel § 385. D. quotes the following verse:

mātrā svasrā duhitrā vā na viviktāsano bhavet |
balavān indriyagrāmaḥ paṇḍito 'py atra muhyati ||

27. To be read *vuddhā* (not *buddhā*); Ś. and D. have *vṛddhāḥ*. *sīleṇa* is a *pāṭh.* mentioned by Ś. (for *sīeṇa*). *payao* is *prayataḥ*, *prayatnavān* or *padataḥ*.

28. *besa-* (also in v. 29) is = *dveṣya-*, cp. *vesattaṇa-* and *vesakkhijjaṃ dveṣyatvam* Deśīn. 7, 79 (*be°* is to be written for *ve°*, cp. Pischel § 300).

29. D. quotes the following *śārdūlavikrīdita:*
sadbodhaṃ vidadhāti hanti kumatiṃ mithyādṛśam bādhate |
dhatte dharmamatiṃ tanoti satataṃ[1] *saṃveganirvedane |*
rāgādīn vinihanti nītim amalāṃ puṣṇāti hanty utpatham |
yad vā kiṃ na karoti sadgurumukhād abhyudgatā bhāratī ||

30. D.: *anucce dravyato nīce bhāvatas to alpamūlyādāu.* — *akue* is explained thus: *akuca aspandamāne na tu tiniśaphalakavat kiṃ cic chalati.* There seems to be no sanskrit word *akuca-*, but the meaning is clear nevertheless. *appakukkue alpaspandanaḥ karādibhir alpam eva calan*: the word *kukkuya-* occurs e. g. Uvās. I, § 52 and in the compound form *aku°* in II, 20 (infra) and Āyār. I, 9, 4, 14 (= *niścala*), further in *kukkuiya-* Āup. S., *kokkuiya-* Āup. S. KS. Schubring 6, 13 &c. In the comm. to Uvās. and Āup. S. it is stated to be = *kāutkucika-*, a word that does not exist. But according to Leumann Āup. S. p. 165 and Hoernle Uvās. II, 30 n. it is more likely = *kāukṛta* or *kāukṛtika-*, which seems to be formally correct. Cp. also p. *kukkucca-*, *kukkuccaka-* 'misconduct, remorse, restlessness' (Childers) and the northern Buddhist form *kuṭkuñcaka-* 'remorseful' Divyāv. pp. 8, 3. 302, 3.

31. D. quotes the following verse:
kālaṃmi kīramāṇaṃ kisikammaṃ bahuphalaṃ jahā hoi |
iya savva cciya kiriyā niyaniyakālaṃmi viṇeyā ||
i. e. 'as ploughing being made in right time gives plenty of fruit, so every action is to be done in its proper time'.

32. *parivāḍīe* : *paripāṭyām pāṅktyām bhoktum upaviṣṭapuruṣasambandhinyām* D.

33. I have put *laṃghiyā* in the text instead of *laṃghittā*, on the authority of Ś. D. who give *laṃghiya tti ullaṃghya.*

34. *phāsuya-* : *prāsukaḥ sahajasaṃsaktijajanturahitaḥ* D. This

[1] *parame* al.

is always explained as 'free from living beings' (SBE. XLV, 6 n. 1), and is said to be skt. *prāsuka-*, a word that only seems to exist in Jainist sanskrit e. g. Hem. Par. 1, 308, 311; 12, 61, 178, *aprāsuka-* Śīlāñka 2, 4 &c. The word is denominated as obscure by Leumann Āup. S. p. 140, but Hoernle Uvās. s. v., Pischel § 208 and J. J. Meyer Hindu Tales p. 57 n. 4 derive it from **sparśuka-*; cp. p. *phāsu-*, *phāsuka-* 'pleasant, agreeable' (Childers) from **sparśu(ka)-*.

35. *samayaṃ* : *samakam anyāiḥ saha* D.

36. The terms in this verse are somewhat unintelligible notwithstanding the following explanations by Ś. and D. : *sukṛtaṃ suṣṭhu nirvarttitam annādi | supakvaṃ ghṛtapūrṇādi | itir ubhayatra pradarśane | succhinnaṃ śākapatrādi | suhṛtaṃ sūpavilepanādināmatrakāder ghṛtādi | sumṛtaṃ ghṛtādyeva śaktusūpādāu | sunisṭhitaṃ suṣṭhu niṣṭhāṃ rasaprakarṣātmikāṃ gatam | sulabdhaṃ śobhanamodanādi akhaṇḍojjvalaṃ susvādam ikṣvādinā | ity evaṃprakāram anyad api sāvadyaṃ varjayen muniḥ || yad vā | suṣṭhu kṛtaṃ yad anenārāteḥ pratikṛtam | supakvam pūrvavat | succhinno 'yaṃ nyagrodhadrumādiḥ | suhṛtaṃ kadaryasya dhanaṃ cāurādibhiḥ | sumṛto 'yaṃ pratyanīko dhigvarṇādiḥ | suniṣṭhito 'yaṃ prāsādādiḥ | sulabdho 'yam kariturāgādiḥ | itiḥ sāmānye nāiva sāvadyaṃ varjayen muniḥ ||*. The Avacūri in B[1] gives the following explanations : *supakvaṃ ghṛtapūrṇādi, succhinnaṃ nyagrodhādi* [1] and *suliṭṭhi tti* (for *sulabdhaṃ*) *modakādi*. Of all these words I can only find *supakva-*, that does apparently mean the same thing as modern *pukka* 'food prepared with ghee'. As a matter of fact the two different explanations given by Ś. and D. seem to show that they did not fully understand the verse.

37. Ś. reads: *khaḍḍuyāhiṃ caveḍehiṃ akkosehi vahehi ya*, and mentions the reading of the text as a *pāṭhāntara*. *khaḍḍuya-* 'knock' apparently belongs to *khaḍ-* 'break asunder, tear' Dhātup. 32, 14 and *khaḍḍai* = *mṛdnāti* Hc. IV, 126. *anusāsanto* according to D. is = *anuśāsyamānaḥ*.

38. *kallāṇa* = *kalyāṇam* is the crude form used as accusative; cp. *buddhaputta* (nom.) in v. 7 supra and several other forms quoted by Pischel § 364. The grammatical construction of this verse is hopelessly confused, and there is no doubt some mis-

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[1] But in B[2] *śākapatrādi*.

understanding on D's part in his explanation of this and the foregoing verses. According to D. v. 38 ought to run in the following way (translated into sanskrit): *khaḍukā* (?) *me capeṭā me ākrośāś ca vadhāś ca me | kalyāṇam anuśiṣyamānaḥ pāpadṛṣṭir iti manyate,* and this must be rendered: 'I get knocks and boxes on the ear and invectives and blows — when being nicely taught he[1] thinks him[2] a man of evil faith'. This is possibly right, although the construction is rather a clumsy one. It would suit the meaning better to read *anusāsantaṃ* with A and translate this by *anuśāsantam,* but I dare not do that in the face of D's authority. But v. 39 must be rendered thus: *putro me bhrātā jñātir iti sādhuḥ kalyāṇaṃ manyate, pāpadṛṣṭiṃ tv ātmānaṃ śāsyaṃ dāsam iti manyate,* i. e. 'he is my son, my brother, my relative, so thinks the good (pupil) of the good (teacher); he thinks himself a man of evil faith, a slave who ought to be punished'. D. renders *sāsaṃ* by *śāsyamānam,* but this is quite impossible, it must be *śāsyam.*

40. *tottagavesae* : *tudyate vyathyate 'neneti totraṃ dravyataḥ prājanako bhāvatas tu doṣāvirbhāvakaṃ vacanam eva | tadgaveṣakaḥ kim aham amīṣāṃ jātyādidūṣaṇaṃ vacmīti mārgakaḥ* D.; he cites the following verse:

māsopavāsanirato 'stu tanotu satyaṃ
dhyānaṃ karotu vidadhātu bahir nivāsam |
brahmavrataṃ dharatu bhāikṣarato 'stu nityaṃ
roṣaṃ karoti yadi sarvam anarthakaṃ tat ||

and tells a short story illustrating the word *buddhopaghātī.*

41. *pattieṇa* : *prītyā priyavacobhāṣaṇādinā* D.; *pattiya-* 'kindness' Sch. KS. 5, 5, *appattiya-* Āyār. I, 9, 2, 12 &c. is derived from *pratīta-* by Schubring and others (but cp. Pischel §§ 281, 487).

43. Ś. mentions a different reading: *maṇoruiṃ vakkaruiṃ* &c.

44. Ś. mentions a different reading: *vitte acoie khippaṃ pasanne havai thāmavaṃ. vitte* : *vitto vinītavinayatayāiva sakalaguṇāśrayatayā pratītaḥ* D. For *kiccāṇaṃ* cp. v. 18 supra.

46. Ś. mentions *sampannā* for *pasannā. aṭṭhiyaṃ* : *artho mokṣaḥ sa prayojanam asyety arthikam* D.

47. Ś. mentions *maṇoruiṃ* and *kammasampayaṃ,* and adds: *Nāgārjunīyās tu paṭhanti | maṇicchiyaṃ saṃpayamattim āgae* (?).

48. *malapaṅkāu raktaśukre* D.

[1] The bad pupil. [2] The teacher.

Chapter 2.

D. *vyākhyātaṃ vinayaśrutākhyam prathamam adhyayanam idānīṃ dvitīyam ārabhyate* | *asya cāyam abhisambandhaḥ* | *ihānantarādhyayane vinayaḥ saprapañca uktaḥ sa ca kiṃ svasthāvasthāir eva samācaritavya uta parīṣahamahāsāinyavyākulitamanobhir api* | *ubhayāvasthāir apīti brūmaḥ* ||.

According to the Niry. v. 76 and Ś. this chapter is extracted (*uddhṛta*) from the eighth *pūrva* (*karmapravāda*), *prābhṛta* (*pāhuḍa*) 17. Niry. vv. 81 ff. and Ś. tell us that the *parīṣaha's* 20 and 21 arise from *jñānāvaraṇīyakarman*, 15 from *antarāya*, 7. 8. 6. 10. 14. 12 and 19 from *cāritramohanīya*, and 22 from *darśanamohanīya*; the remaining eleven arise from the *vedanīya*. These alone belong to a *kevalin*. More detailed accounts are given by Umāsvāti Tattvārthas. IX, 9 ff.

āusaṃ : *āyuṣmann iti śiṣyāmantraṇam* | *idaṃ ca Sudharmasvāmī Jambusvāminaṃ pratyāha* D. — D. gives the verse quoted by Jacobi SBE. XLV, p. 8 n. 4 in order to show that Mahāvīra's sermon was intelligible to every living creature. *parīṣaha-* 'trouble' occurs e. g. Āyār. I, 6, 2, 1. 8, 3, 2. 6, 5. 7, 5. 8, 21; Sū. I, 16, 4; KS. 108, 114. Āup. S. &c.; cp. *parīṣahā* 'patient endurance of troubles'. *digiṃchā* is = *jighatsā* 'hunger', cp. Pischel § 74. *nisīhiyā* : *nāiṣedhikī śmaśānādāu svādhyāyabhūmiḥ* D.; but a sanskrit-word *nāiṣedhikī* from *ni-ṣidh-* 'to drive away' could not have this meaning. Hc. I, 216 gives *nisīha* and *nisīḍha* as equivalents of skt. *niśītha* 'midnight, time of sleep' (Pischel § 221), and I suppose that *nisīhiyā* means 'place of rest, place for sitting down in'[1]. Cp. Weber Ind. Stud. XVI, 256 sq. 452 sq. who thinks *niśītha* to be a false etymology for *nisīha*.

1. *bhe* = *bhavatām* D. According to Pischel § 422 it is derived from *tubbhe* in an unaccentuated position (but Weber Bhag. 1, 404 n. 3 and Leumann Āup. S. s. v. consider it to be = *bhoḥ*). *āṇupuvviṃ suṇeha me* = I, 1 d.

2. Ś. gives *digiṃchāpariyatte* = *°tapte*, and does not mention the reading *₀parigae*.

[1] This is apparently correct; *nisīhiyā* stands for **nisīdhiyā*, and is an aspirated form of *nisīdiyā* (from *ni-sīd-*), which Khāravela in his inscription uses of the resting-place of Jain ascetics, cp. WZKM. XXIX, 230 n. 2.

3. *kālīpavvaṃgasaṃkāsi tti* | *prākṛtatvāt kālīparvasaṃkāśāṅgaḥ* | *tapaḥkarṣitatayā kākajaṅghāparvasadṛśo bāhujaṅghādyaṅgaḥ* D.; *kālī* is skt. *kālikā* 'blackbird' and also 'crow', cp. Barnett Antagaḍadasāo p. 115 n. 7. As for *kise dhamaṇisaṃtae* cp. Dhp. 395: *kisaṃ dhamanisaṃthataṃ*, and J. J. Meyer Hindu Tales p. 111 n. 3. D. here tells a short story of the ascetic Hastimitra from Ujjayinī and his son Hastibhūti, in order to illustrate the endurance of the *kṣutparīṣaha*. This story is said by Ś. to originate from the *niryuktikāra*.

4. *doguṃchī* A, *jugupsī* D. (cp. Pischel § 74). Ś. reads *laddhasaṃjame*, but mentions the variant readings *lajjasaṃjame* and *°saṃjae*. *viyaḍassa* : *vikṛtasya vahnyādinā vikāraṃ prāpitasya* D.

5. According to Ś. there exists another reading : *savvao ya pavvaie*, instead of *taṃ titikkhe parīsahaṃ*. D. tells a short story of Dhaṇamitta the merchant and his son Dhaṇasamma from Ujjayinī who became ascetics; the son died from thirst rather than drink cold water, and was reborn a god as a reward for his good deed.

6. Ś. seems to have read: *nāïvelaṃ vihaṃṇejjā pāpadiṭṭhī vihannaī* (the words not all quite certain).

7. *nivāraṃ* (Jacobi) spoils the metre; the MSS. and Ś. D. have *nivāraṇam*. *ahe* (from A) is apparently an old Māgadhi form of *aham*, cp. *hage* &c. (Pischel § 415 sq.). D. tells the story of the four pupils of Bhadrabāhu, given by Jacobi Hem. Par. App. p. 1. As in that work there is no translation I give one here:

In the town of Rājagṛha four friends who were merchants grew up together. They heard the law from Bhadrabāhu and became ascetics. They studied the sacred lore eagerly and set up a standard for their solitary life. Roaming about in calmness of spirit they again reached the town of Rājagṛha; and at that time it was winter. And that is of such a nature: 'during it the poor people play the lute with their teeth and the waters of the pools turn into ice during the nights; birds &c. die killed by the icy winds, and the trees abundant in flowers, fruits and twigs suddenly become withered'.

When they had finished their tour of alms they returned in the third *pāuruṣī* (of the day[1]).

And there at the entrance of a mountain-cave the first one entered his last *pāuruṣī* (of the day), where he stood. The sec-

[1] Cp. Utt. XXVI, 32 sq.

ond one (likewise) remained in the townpark, the third one near the park, and the fourth one in the neighbourhood of the town. They remained standing there. They had the following rule: at the place where they were when the last *pāuruṣī* (of the day) began there they had to remain during the performance of their religious exercises. The one in the neighbourhood of the cave suffered an intense (?) cold. With a body shivering with the mountain-wind but a mind firm as Mt. Mandara he endured it, and died during the first quarter of the night. The one in the park (died) during the second, and the one in the neighbourhood of the park during the third quarter. But the one standing near the town did not suffer such cold on account of the warmth of the town, and died in the fourth quarter. All of them were reborn in the *devaloka*. And so other people ought to endure completely what those men endured.

8. *ghiṃsu vā* : *grīṣme vāśabdāc charadi vā* D. According to D. and J. *ghiṃsu* is = *grīṣme* which seems impossible; according to Pischel §§ 101. 105 it is = ved. *ghraṃsá-*, which is likewise impossible, as the accent of Prākrit is not the Vedic one. I think that *ghiṃsu* is a loc. pl. **ghṛṃsú* from ved. *ghraṃs-*, cp. *puṃsú-* AV. XII, 1, 25 and *māsú* TS. VII, 5, 2, 2 (cp. *māssú* PBr. IV, 4, 1). Cp. Lanman Noun-infl. 497; Macdonell Vedic Gr. p. 221 n. 9.

9. Ś. reads *no 'bhipatthae*, but mentions also our reading. D. tells a story of the young son of a merchant who could not endure the heat and thirst during his tours of alms, and so went into a house and lived with the wife of another man. But his mother rescued him, and he became a severe ascetic. As he was of very delicate health he was scorched to death when meditating on a desolate rock in the blazing sunshine. In this story the following verse is quoted:

varam praveṣṭuṃ jalitaṃ hutāśanaṃ na cāpi bhagnaṃ cirasaṃcitaṃ vratam |
varaṃ hi mṛtyuḥ suviśuddhakarmaṇo na cāpi śīlaskhalitasya jīvitam ||

10. *ayam abhiprāyaḥ* | *yathā śūraḥ karī śarāis tudyamāno 'pi tadagaṇanayā raṇaśirasi śatruṃ jayati evam ayam api daṃśādibhir abhidrūyamāṇo 'pi bhāvaśatruṃ krodhādhikaṃ jayet* | D. *sama-r-eva* is analogous to the examples from AMg. given by Pischel § 353; D. says: *prākṛtalakṣaṇatvād visarjanīyasya rephaḥ*.

11. *uvehe* : *upekṣeta udāsīnyena paśyet* D. — *bhuṃjante maṃ-*

sasoṇiyaṃ = Āyār. I, 8, 9 c. D. tells a short story of Śramaṇabhadra, son of king Jitaśatru of Campā, who turned monk and was devoured by flies and gnats during the performance of his religious exercises. In this story are quoted the following verses (taken from a description of the hells):

śṛgālavṛkarūpāiśca citrakākāradhārakāiḥ |
ākṣepatroṭitasnāyu bhakṣyante rudhirokṣitāḥ ||
śvarūpāiḥ kolarūpāiśca nārakā bhayavihvalāḥ |
khaṇḍaśaḥ pratilupyante krandantaḥ śabalādibhiḥ ||
kākagṛdhrādirūpāiśca lohatuṇḍāir balānvitāiḥ |
vinikṛṣṭākṣijihvāntrā viceṣṭante mahītale ||
prāṇopakramaṇāir ghorāir duḥkhāir evaṃvidhāir api |
āyuṣyakṣipitenāiva mriyante duḥkhabhāginaḥ ||

12. *hokkhāmi* (also in V, 7 infra) is thought by Pischel § 521 (cp. § 265) to be a false form derived from **bhoṣya-* = *bhaviṣya-*. But this is certainly incorrect, as *hokkhāmi* arose no doubt in analogy with *bhokkhāmi* (Āyār. II, 1, 5, 5. 9, 6. 11, 1; KS. § 18) = *bhokṣyāmi* (cp. Pischel § 532). *ii bhikkhū na cintae* = v. 7 d (supra).

13. Ś. mentions another reading: *acelae sayaṃ hoi sacele āvi egayā.* To illustrate this verse D. tells a story of Āryarakṣita from Daśapura, son of Somadeva and Bhaddasammā[1], brother of Phalgurakṣita and pupil of Tosaliputta, from whom he learnt nine *pūrva's* and part of the tenth. He was the successor of Vajrasvāmin (A. V. 584)[2].

14. *taṃ titikkhe parīsahaṃ* = v. 5 d (supra).

15. D. tells a story concerning the son of king Jitaśatru in Acalapura, who turned monk (regarding the endurance of *arati*).

16. I have put *maṇūsāṇaṃ* into the text on the authority of A, this form being the common one in AMg. (Pischel § 63). As to *jāo logaṃmi itthio*, cp. Āyār. I, 5, 4, 4. Ś. gives the *pāṭh.* *sukaraṃ* for *°kadaṃ*. — D. quotes the following verses:

vibhūsā itthisaṃsaggī paṇīyaṃ rasabhoyaṇaṃ |
narassattagavesissa visaṃ tālauḍaṃ jahā ||

i. e. 'ornaments, intercourse with women, and eating of well-

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[1] In the Niry. v. 102 and in Āvaś. Niry. VIII, 50 sq. she is called Rudrasomā, cp. Weber Ind. Stud. XVII, 63.

[2] This story has been edited by Jacobi Hem. Par. App. p. 21 ff.

dressed food are like a deadly poison to a man who is searching for the self', and:

mahilā ālakulaharaṃ mahilā duccariyakhettaṃ |
mahilā doggaidāraṃ mahilā joṇī anatthāṇaṃ ||

i. e. 'woman is a house of scorpions, woman is a field for bad behaviour, woman is the door of hell, woman is the origin of all evil'.

17. *ādāya* : *buddhyā gṛhītvā* D. (but Ś. has *āṇāya* = *ājñāya*, and mentions a *pāṭhāntara*, which however is not quite clear). I have written *paṃkabhūyā u* according to (Ś. and) D. the latter of whom gives : *pañkaḥ kardamas tadbhūtā eva muktipathapravṛttānāṃ prabandhakatvena mālinyahetutvena ca tadupamā eva | tur avadhāraṇe ||* In AMg. the passive of *han-* is generally *hammai* (Pischel § 540). D. here tells the story of Śakaṭāla and Sthūlabhadra, given by Jacobi Hem. Par. App. p. 2 ff.

18. Ś. gives also the reading: *ega ege care lāḍhe. lāḍhe* : *yatyātmānam prāsukāiṣaṇīyenāhāreṇa yāpayatīti* D. The word also occurs in XV, 2 (infra), where it is explained as = *sadanuṣṭhānatayā pradhānaḥ* (cp. SBE. XLV, p. 70 n. 1) and in Āyār. II, 3, 1, 8 &c. Pischel § 564 explains it as being = *laṭṭho anyāsakto manoharaḥ priyaṃvadaś ceti* (*tryarthaḥ*) Deśīn. 7, 26 and skt. **laṣṭa-* = *laṣita-*.

19. *asamāno* : *gṛhibhir āśrayīmūrchitatvenānyatīrthikāiś cāniyatavihārādināsadṛśaḥ* D. — D. tells a story of some *sthavira's* and their pupil Datta in the town of Kollayara.

20. *susāṇe . . . egao* = XXXV, 6 a—b (infra) and cp. Āyār. I, 9, 2, 3 c—d: *susāṇe sunnagāre vā rukkhamūle vi egayā vāso ||*.

21. *acchamāṇassa* is mentioned as a *pāṭhāntara* by Ś.; according to him there seems also to have been a reading *uvasaggabhayaṃ bhavei*. D. tells a short story: Kurudattasuta, son of a rich man in Hastināpura, is an ascetic, and endures with patience abuse from some wanderers whilst standing in a meditative position without altering his place.

22. I have put *vihammejjā* and *vihammaī* into the text in spite of all the MSS., cp. note on v. 17 supra.

23. All the MSS. have *pairikkuvassayaṃ*; it is *pairikkaṃ* = **pra-vi-rikṇam* (from *ric-* Pischel § 566) and *upāśrayam*. D. here narrates a brief story of the two brothers Somadatta and Somadeva, sons of Jannadatta from Kosambī, who remained during a great inundation at the place where they had formerly lived.

25. *gāmakaṇṭagā* : *grāma indriyagrāmas tasya kaṇṭakā iva kaṇṭakāḥ* | *atiduḥkhotpādakatvena* || D. — D. here tells a story of a man called Arjuna (or rather, according to Ś., Durjana(ka)), from Rājagṛha, who was transformed into a *yakṣa* Mudgarapāṇi, and committed terrible murders and manslaughter; but Mahāvīra approached him and made him turn from his evil ways.

26. *titikkhaṃ paramaṃ naccā* cp. Āyār. I, 8, 25 c; Sū. I, 8, 26. D. explains *maṇaṃ* as = *manaś cittam*; but this is no doubt a mistake, as *maṇaṃ pi na paosae* seems to render a *manāg api na pradūṣayet* 'he may not abuse even in the slightest degree'.

27. *natthi jīvassa nāsu tti* is translated by Jacobi SBE. XLV, p. 13 'I have not lost my life', but according to D. it ought to be : 'there is no death for the soul'. The reading of Ś. is uncertain but probably *na taṃ pehe asāhuyam*; he mentions our reading as a *pāṭhāntara*. D. here tells the story of King Daṇḍaki in Kumbhakāranagara[1] and of his cruel behaviour towards holy men. Cp. Kāuṭ. p. 11; Vāts. Kāmas. p. 24; Rām. II, 79—81; Kām. Nītis. I, 58; Jātaka vol. V, pp. 29. 143. 267 &c. Cp. Charpentier WZKM. XXVIII, 224 ff.

29. *goyaraggapaviṭṭhassa* : *gocaraṃ bhikṣācaryā* | *tasyā agraṃ gocarāgram eṣaṇā śuddhagrāhitayā* | *pradhānagocara ity arthaḥ* || D. To illustrate this verse D. tells the story of the destruction of Dvāravatī; it has been edited by Jacobi ZDMG. 42, 493 sq. (cp. J. J. Meyer Hindu Tales p. 299; Charpentier ZDMG. 67, 675 sq.).

30. *ghāsa* (also Āyār. I, 9, 4, 9. 10. 12; Āup. S. &c.) is said by D. to be *grāsa*-, but in reality it represents skt. *ghāsá*- 'food', cp. Leumann Āup. S. p. 117.

31. D. tells a *lāukikam udāharaṇam* (which is not in the Niryukti) to illustrate this verse : Vāsudeva, Baladeva, Saccaga and Dāruga rest during the night under a *nyagrodha*-tree. Each of them keeps watch for a quarter of the night. But 'Anger' in the shape of a *piśāca* comes and engages one after another in combat. Saccaga, Dāruga and Baladeva are all conquered, because they get angry when the combat lasts too long, but Vāsudeva conquers him, being glad to meet a good fighter. — After that he tells another story of the ascetic Ḍhaṇḍha, a son of Vāsudeva, who was taught by the prophet Ariṣṭanemi how to endure the *alābhaparīṣaha*.

[1] Elsewhere called Kumbhavatī.

32. *tattha* : *tatra prajñāsthāpane* D. *puṭṭho tatthahiyāsae* = Āyār. I, 8, 8, 8 b; Sū. I, 9, 30.

33. Here as in v. 35 Ś. gives *eyaṃ* for *evaṃ*. D. tells a short story of the monk Kālavāiśika, son of King Jitaśatru in Mathurā, who endured pains without using drugs.

35. According to Ś. there is also a reading *tantayaṃ*. D. tells a story of the monk Bhadra, son of King Jitaśatru in Śrāvasti, who was captured by some men and wrapt up in a bundle af *darbha*-grass. It tore his skin and flesh to pieces but he suffered the pains meditating over the following verses:

pradīptāṅgārapūrṇeṣu vajrakuṇḍeṣv asandhiṣu |
kūjantaḥ karuṇaṃ kecid dahyante narakāgninā ||
agnibhītāḥ pradhāvanto gatvā Vāitaraṇīṃ nadīm |
śītatoyāṃ imāṃ jñātvā kṣārāmbhasi patanti te ||
kṣāradagdhaśarīrāś ca mṛgavegotthitāḥ punaḥ |
Asipattravanaṃ yānti chāyāyāṃ kṛtabuddhayaḥ |
śaktyaṣṭapāśakuntāiś ca khaḍgatomarapaṭṭiśāiḥ ||
chidyante kṛpaṇās tatra patadbhir vātakampitāiḥ ||

These verses also seem to be a quotation from a description of the hells, cp. note to v. 11 supra.

36. Ś. gives another reading *kiliṭṭha*°. *sāyaṃ no paridevae* = 8 d (supra).

37. Ś. mentions the variae lectt. *veento* for *veejja* and *uvvaṭṭe* for *dhārae*. *nijjarāpehī* : *nirjarāpekṣī ātyantikakarmakṣayābhilāṣī* D. — D. quotes the following verse:

na śakyaṃ nirmalīkartuṃ gātraṃ snānaśatāir api |
aśrāntam eva śrotobhir udgiran navabhir malam ||

and tells a short story of the merchant Sunanda from Campā who turned monk and endured the *jallaparīṣaha*.

38. The commentary runs: *abhivādanaṃ śironamanacaraṇasparśanādipūrvam abhivādaye ity ādi vacanam* | *abhyutthānaṃ sasambhramāsanamocanaṃ* | *svāmī rājādiḥ* | *kuryād vidadhīta* | *nimantraṇam atra bhavadbhir madīyagṛhe gṛhītavyetyādirūpam* | *ya iti svayūthyāḥ paratīrthikā vā tāny abhivādanādīni pratisevante āgamaniṣiddhāny api bhajante na tebhyaḥ spṛhayed yathā sulabdhajanmāno 'mī ya evaṃvidhāir abhivādanādibhiḥ satkriyanta iti munir anagāra iti sūtrārthaḥ* ||. This shows that the last half-verse should be translated thus: 'a monk should not envy those who go after these (marks of respect)'.

39. *aṇukkasāī* seems to be *aṇu-kaṣāyī*, but it is also rendered by *anutkaṣāyī*. Ś. mentions the variæ lectt. *rasiesu* and *na tesiṃ pīhae muṇī* (end of the verse). D. tells a short story of the *purohita* Indradatta in Mathurā concerning the endurance of the *satkārapuraskāraparīṣaha*.

40. *seśabdo 'thaśabdārtha upanyāse* | D.; cp. Pischel § 423. D. quotes the following verse:

śubhāśubhāni karmāṇi svayaṃ kurvanti dehinaḥ |
svayam evopabhujyante duḥkhāni ca sukhāni ca ||

kena cit svayam ajānatā jānatā vā kaṇhuitti kasmiṃścij jīvādāu vastuni sugame 'pi | D., cp. SBE. XLV, 14 n. 2.

41. There is an *arthāntara* for *ahapacchā*; it should be *athāpathyāni* (viz. *karmāṇi*). *udīryante vipacyante* | D. About *assāsi āśvāsaya svasthīkuru* | D., cp. Pischel § 421. D. quotes this verse:

pūrvapuruṣasiṃhānāṃ vijñānātiśayasāgarānantyaṃ |
śrutvā sāmpratapuruṣāḥ kathaṃ svabuddhyā madaṃ yānti ||

and tells a story of the teacher Kālaga from Ujjayinī and his pupils concerning the *prajñāparīṣaha*.

43. *paḍivajjiyā* is the reading of Ś. *chaumaṃ* : *chadma jñānāvāraṇādi karma* | D. — D. tells the following story: two brothers lived as ascetics on the shore of Gaṅgā, one of them a learned teacher, the other one an idle fellow who only ate and slept. The teacher finally became tired, and in his thoughts he envied his brother. He was reborn a god. Afterwards he was again reborn an Abhīra and now had a very beautiful daughter. As a number of young men driving their carts along the road gazed at her and so broke their wheels and upset their carts, she was called '*Aśakaṭā*' ('Cartless') and her father '*Aśakaṭapitā*'. Afterwards he became an ascetic, and having studied the first four chapters of the Uttarādhyayana he reached the *kevalajñāna*.

45. *atthi* : *vidyante jinā mahāvideheṣu* D. To illustrate this verse the Niryukti v. 128 ff. quotes, and Ś. comments upon, a series of verses relating how a misfortune arose from some lucky thing or event; they all end with the words: *jāyaṃ saraṇao bhayaṃ* 'from the refuge there has arisen danger', and form a close parallel to the Jāt. 432 (Padakusalamāṇavajātaka), a parallel which has been dealt with by S. d'Oldenburg in an article in the Russian language translated by Dr. Wenzel in JRAS. 1893, 301 ff. (for this special point cp. p. 341 ff.).

Chapter 3.

D. *uktam parīṣahādhyayanaṃ samprati caturaṅgīyam ārabhyate | asya cāyam abhisambandhaḥ || ihānantarādhyayane parīṣahasahanam uktaṃ tac ca kim ālambanam urarīkṛtya kartavyam iti praśnasambhave mānuṣatvādicaturaṅgadurlabhatvam ālambanam anenocyate ||*

1. Ś. mentions *dehiṇo* as a *pāṭhāntara* for *jantuṇo*. D. quotes the following verse:

jammajarāmaraṇajale nāṇāvihavāhijalayarāiṇṇe |
bhavasāyare apāre dullabhaṃ khalu māṇusaṃ jammaṃ ||

i. e. 'in the shoreless ocean of existence, where birth, old age and death are the water, and which is full of different diseases as fishes, birth as a human being is really difficult to obtain'. After the verbal commentary he adds: *mānuṣatvādīnāṃ ca durlabhatvam upadarśayatā collakādayo dṛṣṭāntāḥ sūcitās | te cāmī |*

collagapāsagadhaṇṇe jūe rayaṇe ya sumiṇacakke ya |
cammajuge parimāṇū dasā diṭṭhantā maṇuyalambhe ||[1]

and he tells ten stories, of which the second (*pāsaga*) is the story of Candragupta and Cāṇakya given by Jacobi Hem. Par. App. p. 13 ff., and the sixth one (*sumiṇa*) is that of Mūladeva which has been edited by Jacobi Ausg. Erz. p. 56 ff. (it has been also translated into German and dealt with by me in Paccekabuddhagesch. pp. 57—83. Cp. also Pavolini GSAI. IX, 175 ff.; J. J. Meyer Hindu Tales p. 191 ff.; Bloomfield Proc. American Phil. Soc. vol. 52, p. 616 ff.).

2. *vissaṃbhiyā* : *prākṛtatvād anusvāraḥ | viśvabhṛto jagatpūrakāḥ* | D.

4. *tao tatas tadanantaraṃ tako va prāṇī* Ś. — *caṇḍālo mātaṅgaḥ | yadi vā śūdreṇa brāhmaṇyā jātaś cāṇḍālo vokkaso varṇāntarajanmā || tathā ca vṛddhāḥ || bambhaṇeṇa suddīe jāo nisāo | bambhaṇeṇa vesīe jāo ambaṭṭho tti vuccai | tattha ṇisāeṇam ambaṭṭhīe | jāo jo so vokkaso bhaṇṇai || iha ca kṣatriyagrahaṇād uttamajātayaḥ | cāṇḍālagrahaṇān nīcajātayo | vokkasagrahaṇāt saṃkīrṇajātaya upalakṣitāḥ ||* D. I do not know what authority Devendra relies on (*vṛddhāḥ*), but cp. Kāuṭ p 164 sq.; Manu X, 8 sq.; elsewhere a Pulkasa (Pukkasa) is said to be the son of a

[1] Quotation from Niry. 166.

Niṣāda and an Ugrī (Kāuṭ. p. 165, 9) or of a Niṣāda and a Śūdrī, Manu X, 18.

5. *āvaṭṭajoṇīsu* : *āvarttaḥ parivarttas tatpradhānā yonayaś caturaśītilakṣapramāṇāni jīvotpattisthānāni āvarttayonayaḥ* || D. — Ś. mentions a varia lectio *savvaṭṭha iva khattiyo.*

6. *vinihanyante viśeṣeṇa nipātyante* | D.

7. Ś. mentions a varia lectio *ājāyante maṇussayaṃ.*

8. *vigraham āudārikaśarīram*[1] | D. — D. quotes the following verse to give the etymology of the word *dharma:*

durgatiprasṛtāñ jīvān yasmād dhārayate tataḥ |
dhatte cāitāñ śubhe sthāne tasmād dharma iti smṛtaḥ ||,

and in the following a verse to scorn the Buddhists:

mṛdvī śayyā prātar utthāya peyā bhaktam madhye pānakaṃ cāparāhṇe |
drakṣākhaṇḍaṃ śarkarā cārdharātre mokṣaś cānte Śākyaputreṇa dṛṣṭaḥ ||

The last verse is quoted from the commentary to Sthān. VIII and translated into German by Leumann WZKM III, 332 n. 2. It seems to be rather a commonplace quotation, for I have met with it in some other passages in Ś. and D.

9. *neāuyā* (also in IV, 5; VII, 25; X, 31 &c.) is said to be *nāiyāyika* by D. and other commentators, and also by modern scholars, cp. e. g. Leumann Āup. S. 130; Pischel §§ 60. 118. — D.: *bahavo 'neka eva paribhassai tti paribhraśyanti cyavante prakramān nāiyāyikamārgād eva* | *yathā Jamāliprabhṛtayaḥ* | Here is told the story of the seven schisms in the Jain church; the story also occurs in Āvaś. Niry. VIII, 56 ff.; Ś. to Niry. 173 ff. These stories have been treated in an excellent way by Leumann Ind. Stud. XVII, pp. 91—135; cp. further the well-known treatise on the origin of Śvetāmbaras and Digambaras by Jacobi ZDMG. XXXVIII, 1 ff. (and XL, 92 ff.).

12. According to Ś. the *Nāgārjunīyāḥ* recite this sūtra in a totally different way: *cauddhā sampayaṃ laddhuṃ iheva tāva bhāyate* | *teyae teyasampanne ghayasitti vva pāvae* || *bhāyate* = *bhrājate*, but the sense of the whole is not quite clear to me; the verseend: *ghṛtasikta iva pāvakaḥ* is not uncommon in Buddhist literature. — *ujjuyabhūyassa* : *ṛjubhūtasya caturaṅgaprāptyā muktim prati praguṇībhūtasya* | D.; he quotes the following verse:

[1] Cp. Cūrṇi and Ṭīkā to Āyār. I, 5, 2, 1 (Schubring s. v.).

tanasaṃthāranivinno vi munivaro bhaṭṭharāyamayamoho |
jaṃ pāvai muttisuhaṃ katto taṃ cakkavaṭṭī vi |

i. e. 'the bliss of final liberation which the best sage, loathing the grass-bed and relinquishing lust, pride and illusion, attains — how could even a universal monarch reach that?'

13. *vigiṃca* : *vivigdhi pṛthakkuru* | D.; according to the commentators and Schubring Āyār. s. v. from *vic-* 'to divide, separate'. Pischel § 485 is mistaken in thinking it a derivation from *vi-kṛt-* 'to cut off'. About *saṃciṇu*. cp. Pischel § 502. *khantie* = *kṣāntyā*; forms in *-ie* (for *-īe*) are only quoted from Apabhraṃśa by Pischel § 385 (cp. note on I, 26 supra).

14. *risālisehiṃ* : *māgadhadeśībhāṣayā visadṛśāiḥ* | D.; cp. Pischel § 245.

15. Concerning *puvva* cp. Jacobi SBE. XLV, 16 n.

17. *dāsaporusam* : *dāsāś ca preṣyarūpāḥ porusaṃ ti prākṛtatvāt pāuruṣeyaṃ ca padātisamūho dāsapāuruṣeyam* | D. — *kāmakhandhāṇi*: *ete kāmā manojñaśabdādayas taddhetavaḥ skhandhās tattatpudgalasamūhāḥ kāmaskhandhāḥ* | D.

19. *ahāuyaṃ* : *yathāyur āyuṣo 'natikrameṇa* | D.

20. D. quotes the following verse:

dagdhabīje yathātyantam prādurbhavati nāṅkuraḥ |
karmabīje tathā dagdhe na rohati bhavāṅkuraḥ ||

which I have certainly met with elsewhere, although I cannot point out the exact passage.

Chapter 4.

D.: *uktaṃ tṛtīyam adhyayanam adhunā caturthāvasaras tasya cāyam abhisambandhaḥ* | *ihānantarādhyayane catvāri mānuṣatvādīny aṅgāni durlabhānīty uktam* | *iha tu tatprāptāv api mahate doṣāya pramādo mahate ca guṇāyāpramāda iti manyamānaḥ pramādāpramādāu heyopadeyatayāha* ||

1. *asaṃkhayaṃ* : *asaṃskṛtaṃ asaṃskaraṇīyaṃ jīvitam prāṇadhāraṇaṃ* | *yan na śatāir api sato vardhayituṃ truṭitasya vā karṇapāśavad asya sandhātum aśakyatvāt* | D.; he quotes the following verses:

vāsāim do va tinni va vāhijjai jaragharaṃ pi seḍhīe |
sā kāvi natthi nīī sīḍijjai jīviyaṃ jīe ||

and: *mañgalāiḥ kāutukāir yogāir vidyāmantrāis tathāuṣadhāiḥ |*
na śaktā maraṇāt trātuṃ sendrā devagaṇā api ||;

and to the following he quotes:

jayā ya rūvalāvaṇṇaṃ sohaggaṃ ca viṇāsae |
jarā viḍambae dehaṃ tayā ko saraṇaṃ bhave ||
rasāyaṇaṃ nisevanti maṃsaṃ majjarasaṃ tahā |
bhuṃjanti sarasāhāraṃ jarā tahavi na nassae ||

i. e. 'when old age destroys beauty and charmingness and transforms the body, who will then bring help? They devote themselves to elixirs, flesh and liquors, and eat seasoned food, but old age does not perish nevertheless'. To illustrate this verse a story is told of the wrestler Aṭṭaṇa from Ujjayinī who, after having vanquished all his opponents, was overcome by fear of old age, and took the vows.

2. There is a varia lectio *amayaṃ gahāya* (Ś.), but the sense seems to be the same. *pāpakarmabhiḥ kṛṣivāṇijyādibhir anuṣṭhānāiḥ* | D. — *pāśā iva pāśāḥ* | *bandhanahetutvāt stryādayaḥ* | . . . *payaṭṭiya tti ārṣatvāt pravṛttāḥ* | D. The following verse is quoted:

vārigayāṇa jālaṃ timīṇa hariṇāṇa vagurā ceva |
pāsā ya saunayāṇaṃ narāṇa bandhaṇaṃ itthīo ||

i. e. 'the net is the bond of the great fishes living in the water, and the trap that of the antelope; the snare is that of the birds, but that of men are women'.

3. Ś. reads *peccha* which he explains by *prekṣadhvam*, but this seems to be scarcely possible. However, he mentions *pecca* as var. lect., and also gives the following half-verse: *evaṃ payā pecca ihaṃ ca loe* | *ṇa kammuṇo pīhai ṇo kayāi*, but it is not quite clear if this is meant to be a *pāṭhāntara* or a quotation. According to D. *kṛtyante* (cp. *kiccai* = *kṛtyate* in b) is to be supplied after *payā* (: *prajāḥ*). D. quotes this verse:

yad iha kriyate karma tat paratropabhujyate |
mūlasikteṣu vṛkṣeṣu phalaṃ śākhāsu jāyate ||

and tells two stories of burglars, one of which is also briefly related by Jacobi SBE. XLV, 18 n. 2, and the other one is a story of a burglar who went in the day time to look at the hole he had broken in a wall, and not being able to restrain his joy when people expressed their surprise at the cleverness of the

thief, was taken by the police. One is reminded here of Mṛcch. act III, v. 13, where Śarvilaka boasts of his cleverness: the townspeople will admire the next day the hole that he has broken in the wall.

4. D. takes *te* as *tava*, which seems to be rather suspicious; I think it belongs to *bandhavā*. He quotes the following verses:

bandhavā suhiṇo savve piimāiputtabhāriyā |
piivaṇāo niyaṭṭanti dāūṇa salilaṃjaliṃ ||
abbhukkhanti vi taṃ gehaṃ piyammi vi mae jaṇe |
hiṭṭhā teṇajjiyaṃ davvaṃ taheva vilasanti ya ||
atthovajjaṇaheūhiṃ pāvakammehiṃ perio |
ekkao ceva so jāi doggaiṃ duhabhāyaṇaṃ ||

i. e. 'all relatives and friends, father and mother, son and wife go back from the churchyard, having given a handful of water; they besprinkle the house when a dear (friend) is dead, and after that they enjoy the wealth he had collected; but he himself goes alone, sent forth by bad actions, caused by storing up wealth, to hell, the place of sufferings'.

5. *dīvapaṇaṭṭhe* is a composition of which the two parts have a wrong position one to the other; the word ought to be *praṇaṣṭadīpaḥ*. But Ś. also thinks it possible to explain *dīva°* by *dvīpa-*. I think that would give a rather bad sense.

6. *supteṣu dravyataḥ śayāneṣu bhāvatas tu dharmaṃ praty ajāgratsu* | D. The *bhāruṇḍa* has two heads and three legs and is used as a standard of watchfulness. In KS. § 118 it is said of Mahāvīra that he was *bhāruṇḍapakkhīva appamatte*, and D. here quotes a verse:

ekodarāḥ pṛthaggrīvā anyonyaphalabhakṣiṇaḥ |
pramattā hi vinaśyanti bhāruṇḍā iva pakṣiṇaḥ ||

which occurs with a slight alteration (*asaṃhatā* for *pramattā hi*) in Pūrṇabhadra's Pañc. ed. Hertel II, v. 6 (p. 127, 16—17) and in Pañc. ed. Bühler & Kielhorn V, 101. The story told to illustrate this verse is that of Agaḍadatta, which was edited by Jacobi in his Ausg. Erz. p. 73, 16 ff.

7. *jaṃ kiṃci* : *yat kiṃcid duścintitādy api pramādapadam pāśam iva pāśaṃ bandhahetutayā manyamāno janānaḥ* | D. — *lābhāntare apūrvaprāptiviśeṣe sati kim uktaṃ bhavati* | *yāvad viśiṣṭatarasamyagdarśanāvāptir ataḥ sambhavati tāvad idaṃ jīvitam prāṇadhāraṇarūpaṃ vṛṃhayitvā akālopakramarakṣaṇena annapānopayogādibhiś ca vṛddhiṃ nītvā* | D. AMg. *vūhai* is = *vṛṃhayati*

(cp. Pischel § 76) 'to cause to increase'. The story told to illustrate this verse is that of Maṇḍiya, edited by Jacobi in Ausg. Erz. p. 65 ff.

8. *chandaṃnirohena* is the reading in all the Mss.; it is = skt. *chandonirodhena*, and ought rather to be *chanda°*, the form *chandas-* having been altered into an *-a*-noun *chanda-*; but it seems as if we had here the nominative *chandaṃ* instead of the crude form in composition. — D. tells a very short parable of a broken-in horse and an unbroken-in one, describing their respective behaviour during the battle.

9. *śāśvatavādināṃ nirupakramāyuṣāṃ | ye nirupakramāyuṣkatayā śāśvatam ivātmānam manyante | teṣām iyam (: upamā) yujyetāpi na tu jalabudbudasamānāyuṣām* | D. About *kālopanīe* &c. cp. Āyār. I, 6. 5, 6.

10. *vivekaṃ dravyato bahiḥsaṅgaparityāgarūpam bhāvataḥ kaṣāyaparihārātmakam* | D. — *samayā : samatayā samaśatrumitratayā* | D.

12. *tathāprakāreṣv api bahulobhanīyeṣv api mṛdusparśamadhurarasādiṣu* | D. — *kohaṃ* : D. has *rakṣen nivārayet krodham*. The reading: *māyaṃ na seve payahejja lohaṃ* is given by Ś. A.; *payahejja* is = *prajahyāt*, and occurs also in Sū. (cp. Pischel § 500).

13. *parapravādinaḥ paratīrthikāḥ* | D. — *ahamme : ete adhamahetutvād adharma ity amunollekhena jugupsamāno unmārgayāyino 'mī iti tatsvarūpam avadhārayan | na tu nindan nindāyāḥ sarvatra niṣedhāt* | D.

Chapter 5.

D.: *uktaṃ caturtham adhyayanaṃ sāmpratam akāmamaraṇīyākhyam pañcamam ārabhyate | tasya cāyam abhisambandhaḥ | anantarādhyayane 'kāṅkṣed guṇān yāvac charīrabheda' ity abhidadhatā maraṇaṃ yāvad apramādo varṇitas tato maraṇakāle 'py apramādo vidheyaḥ sa ca maraṇavibhāgaparijñānata eva bhavati | tato hi bālamaraṇādi heyaṃ hīyate paṇḍitamaraṇādi copādeyam upādīyate tathā cāpramattatā jāyata ity anena sambandhenāyātam idam ity ato 'sya prārambhe maraṇavibhāgaṃ niryuktikṛtābhihitaṃ saṃkṣepatas tāvad ucyate* ||

There are seventeen different sorts of death enumerated in the Niryukti vv. 220 ff. They are exhaustively dealt with by Śāntisūri and shortly stated by D., thus:

1. *avīcimaraṇam* : *vīcir vicchedas tadabhāvād avīcir nārakatiryagnarāmarāṇām utpattisamayāt prabhṛti nijanijāyuḥkarmadalikānām anusamayam anubhavanād vicaṭanam* ||

2. *avadhimaraṇam* : *maryādāmaraṇam* | *yāni nārakādibhavanibandhanatayāyuḥkarmadalikāny anubhūya mriyate* | *mṛto vā yadi punas tāny evānubhūya mariṣyati* | *tadā taddravyāvadhimaraṇam* | *sambhavati hi gṛhītojjhitānām api karmadalikānām grahaṇam pariṇāmavāicitryāt* | *evam kṣetrādiṣv api bhāvanīyam* ||

3. *antikamaraṇam* : *yāni nārakādyāyuṣkatayā karmadalikāny anubhūya mriyate* | *mṛto vā na punas tān anubhūya mariṣyati* | *tad dravyāntikamaraṇam* | *evam kṣetrādiṣv api vācyam* ||

4. *balanmaraṇam*[1] : *saṃjamajogavisaṇṇā maranti je taṃ balāyamaraṇaṃ tu*[2] | *bhagnavratapariṇatīnāṃ vratinām evāitat* ||

5. *vasārttamaraṇam* : *indiyavisayavasagayā maranti je taṃ vasaṭṭaṃ tu*[3] | *dīpaśikhāvalokanākulitapataṅgavat* ||

6. *antaḥśalyamaraṇam*: *lajjāe gāraveṇa ya bahusuyamaeṇa vāvi duccariyaṃ*[4] | *je na kahenti gurūṇaṃ na hu te arāhagā honti* | *gāravapaṃkanibuḍḍā*[5] *aiyārā je parassa na kahenti* | *daṃsaṇaṇāṇacaritte sasallamaraṇaṃ bhave tesiṃ* || *punar gāuravābhidhānam asyāivātiduṣṭutākhyāpanārtham parasyety ācāryāder etasyāiva phalam āha* || *evaṃ sasallamaraṇaṃ mariūṇa mahabbhae taha durante*[6] | *suiraṃ bhamanti jīvā dīhe saṃsārakantāre* ||[7]

7. *tadbhavamaraṇam*: *mottum akammabhūmayanaratirie suragaṇe ya neraïe* | *sesāṇaṃ jīvāṇaṃ tabbhavamaraṇaṃ tu kesiṃ pi* ||[8]

8. *bālamaraṇam* 9. *paṇḍitamaraṇam* 10. *miśramaraṇam*	*avirayamaraṇaṃ bālamaraṇaṃ ti virayāṇa paṇḍiyaṃ benti* | *jāṇāhi bālapaṇḍiyamaraṇaṃ tu desavirayāṇaṃ* || [9]
11. *chadmusthamaraṇam* 12. *kevalimaraṇam*	*maṇapajjavohiṇāṇī suyamaiṇāṇī maranti je samaṇā* | *chaumatthamaraṇaṃ eyaṃ kevalimaraṇaṃ tu kevaliṇo* || [10]

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[1] This is the reading of the Mss.; but according to the Niry. it ought apparently to be rendered *balākamaraṇam*.

[2] Niry. 226 a.

[3] Niry. 228 b.

[4] *puvvaveyam* Ms. Berlin 706, fol. 408ª.

[5] Hc. IV, 101.

[6] *mahābhae durantammi* Ms. Berlin 706, fol. 408ᵇ.

[7] These three verses are from the Niry. 229—231.

[8] Niry. 232.

[9] Niry. 234.

[10] Niry. 235.

13. *vāihāyasamaraṇam* 14. *gṛdhrapṛṣṭhamaraṇam*	*giddhāibhakkhaṇaṃ giddhapaṭṭhao bandhaṇāi vehāsaṃ* | *ee donni vi maraṇā kāraṇajāe aṇuṇṇāyā* || [1]
15. *bhaktaparijñā*[2] 16. *iṅginī* 17. *pāovagamaṇaṃ*	*bhattapariṇṇā iṃgiṇipāovagamaṇaṃ ca tiṇṇi maraṇāiṃ* | *kannāsamajjhimajeṭṭhā ii saṃghayaṇeṇa uvasiṭṭhā* ||

Concerning *pāovagamaṇa* cp. Leumann Āup. S. 137; Jacobi SBE. XXII, 77 n. who explains the word as = *prāyopagamana*: it is 'the motionless waiting for death'. The three last modes of death are fully described in Āyār. I, 8, 8, 1 ff. (SBE. XXII, p. 74 sq.), cp. J. J. Meyer Hindu Tales p. 101 n. 1. The commentary of Ś. on the Niryukti gives exhaustive information upon these subjects, but it is of to great an extent to be quoted here — that is the reason why I have confined myself to the short quotations given above.

1. *duruttaraṃ* : *vibhaktivyatyayād duruttare* | D. Ś. gives also a varia lect. *duruttare*. Concerning *udāhare* cp. Pischel § 466.

2. According to Ś. there is another reading *santi-m-ee* instead of *santime ya*. — *akkhāyā* : *ākhyāte purātanatīrthakṛdbhir api kathite* | D.

3. Concerning *ukkosa-* cp. Pischel § 112; cp. also *akkusai*. *ukkusai* = *gacchati* Hc. IV, 162 (Deśīn. 1, 37. 117).

5. *kūḍāya gacchai* : *kūṭaṃ dravyato mṛgādibandhanam bhāvato mithyābhāṣaṇādi* | *tasmin gacchaty anekārthatvāt pravarttate* | *sa hi māṃsādilolupatayā mṛgādibandhanāny ārabhate mithyābhāṣaṇādīni vā sevate* || D.

6. *kāliyā* : *kālikā aniścitakālāntaraprāptayo ye 'nāgatabhāvijanmasambandhinaḥ* | D.

7. Cp. SBE. XLV, 21 n. 2 and Āyār. I, 6, 1, 4: *iti bāle pakuvvai* (Schubring). *kesa-* is = *kleśa-* (generally *kilesa* in Prākrit), cp. Pischel § 296.

D. tells a short story of a certain shepherd who, during his midday-rest, pierced all the leaves of a *nyagrodha*-tree with his arrows and afterwards on the command of a prince shot through the eyes of the king, brother of the prince. He did the first thing *anarthāya*, the second *arthāya*.

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[1] Niry. 236.

[2] or better °*pratyākhyāna*.

9. *māilla* : *māyī paravañcanopāyacittatvāt* | D; cp. Pischel § 595. *saḍhe* : *tattannepathyādikaraṇato 'nyathābhūtam ātmānam anyathā darśayati Maṇḍikacāuravat*[1] || It is, of course, skt. *śaṭha-* 'wicked, cunning, deceitful'.

10. D. quotes the following verse:

satyaṃ vacmi hitaṃ vacmi sāraṃ vacmi punaḥ punaḥ |
asminn asāre saṃsāre sāraṃ sāraṅgalocanā ||

I have retained *duhao* in the text, it being the most common form (Pischel § 436); but D. has *duviho ti dvidhā* (cp. Pischel § 451). *dvidhā dvābhyāṃ rāgadveṣātmakābhyām bahirantaḥpravṛttātmakābhyāṃ vā prakārābhyām malam aṣṭaprakāraṃ karma saṃcinoti badhnāti* || D.

11. *āyaṃkeṇa* : *ātaṅkenāśughātena śūlavisūcikādirogeṇa* | D.

12. *ṭhāṇā* : *sthānāni kumbhīvāitaraṇyasipattravanādīni* | D. — *vedanāḥ śītoṣṇaśālmalyāśleṣaṇādayaḥ* | D.

14. *jāṇaṃ ti jānann avabudhyamānaḥ* | D. Ś. records another reading *ogāḍho* for *oiṇṇo*; he himself further reads *akkhabhaṃgammi* = *akṣabhaṅge*, but mentions also the reading of our text.

16. *dhūrta* is explained by *dyūtakara*.

18. Ś. mentions the reading of our text *vippasannam aṇāghāyaṃ* as a *pāṭhāntara*, and even mentions another one, viz. *suppasannehim akkhāyaṃ*. His own reading seems to be something like *suppasannam ato khāyam* (?), which is not quite intelligible. *vusīmao* : *ārṣatvād vaśyavatāṃ vaśyāny āyattāni prakramād indriyāṇi vidyante yeṣām te vaśyavantaḥ* || D. As for the grammatical construction cp. Jacobi SBE. XLV, 22 n. 1. The word occurs also in v. 29 infra, and I consider it extremely doubtful whether it is really = *vaśyavant-*, but I can offer no other plausible explanation[2].

20. D. gives the following story: *ego sāvago sāhuṃ pucchai* | *sāvagāṇaṃ sāhūṇaṃ kim antaram* | *sāhuṇā bhaṇṇai* | *sarisava-Mandarantaraṃ* | *tao so āulīhūo pucchai* | *kuliṃgasāvagāṇa ya kim antaraṃ* | *teṇa bhaṇṇai* | *tam eva sarisava-Mandarantaraṃ* | *tao samāsāsio* | *jao bhaṇiyaṃ* ||

desikkadesavirayā samaṇāṇaṃ sāvagā suvihiyāṇaṃ |
tesiṃ parapāsaṇḍā ekkaṃ pi kalaṃ nagghanti ||

i. e. 'A layman asked a monk: What is the difference between

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[1] Cp. note to Chap. IV, 7 supra.

[2] There is at least a slight possibility that *vusīmant-* might be = *vyavasāyavant* 'resolute, energetic, painstaking'.

pious laymen and monks? The monk answered: The (same) difference (as) between a mustard-seed and (mount) Mandara. Then he became perplexed and asked: And what is the difference between false ascetics and pious laymen? He answered: That is also the (same) difference (as) between a mustard-seed and (mount) Mandara. Then he took courage. And it is said: Pious laymen, practising the partial abstinence[1] are not worth one single sixteenth part[2] of duly composed monks, nor are heretics (worth one single part) of these (pious laymen)'.

21. *saṃghāḍi°* (*saṃghāṭi vastrasaṃhatijanitā* D. and Avacūri to B[1]) is not translated by Jacobi SBE. XLV, 23. It is, of course, the Buddhist *saṃghāṭi* 'one of the three robes of a Buddhist monk' (Childers, BR.), and denotes here the Buddhist monks as being false ascetics as well as the Brahminical ones. The word *pariyāgayaṃ* seems to be *paryāyagatam* (*paryāya-* means 'the reiteration at regular intervals of a formula or else periodic circumambulation at the Atirātra').

22. *piṇḍolaya-* is explained by Ś., Dev. and Av. B[1] as *piṇḍāvalaga(ka)-* and *paradattopajīvin-*. Of course, pkt. *piṇḍolaya-* might be *piṇḍāvalaga-*, but such a word does not exist in sanskrit. *piṇḍoli* is explained as 'remnants of food' in H. 427. I assume that *piṇḍola(k)a-* was originally a nickname for certain mendicant friars, bestowed upon them by those who opposed their ways of life and doctrines, cp. the Buddhist monk *Piṇḍola-Bhāradvāja* (CV. V, 8; Divyāv. p. 399 &c.) who may have got this name from his Brahminical or heterodox adversaries. D. gives the following example: In the town of Rājagṛha a certain mendicant friar (*piṇḍolao*) did not receive any alms. Being angry he climbed up a high mountain in order to throw himself down upon the people, but fell on a rock, was crushed to pieces, and went to hell. *bhikkhāe* (also in v. 28 infra) is explained by Ś. and D. as being = *bhikṣādo*, but I think it possible that we have here a formation with prolonged suffix-vowel of the type *khuḍḍāga*, *°cūliyāga* (Ind. Stud. XVI, 254, 280) &c., cp. Pischel § 70. D. quotes the following verse:

avirāhiyasāmaṇassa sāhuṇo sāvagassa ya jahaṇṇao |
uvavāo Suhamme bhaṇio telokkadaṃsīhiṃ ||

[1] On *deśavirata* cp. Umāsvāti IX, 35 sq.

[2] Cp. IX, 44 (infra) *na . . . kalaṃ agghai solasaṃ* and Dhp. 70.

i. e. 'a monk who has not broken his vows and a pious layman are said by those who know the three worlds to be reborn at least in the Sudharma (-heaven)'.

23. *agārisāmāiyaṃgāṇi* : *agāriṇo gṛhiṇaḥ sāmāyikaṃ samyaktvaśrutadeśaviratirūpaṃ* | *tasyāṅgāni niḥśaṅkitākālādhyayanānuvratādirūpāṇi agārisāmāyikāṅgāni* || D. But the word may also mean the same as the technical term *sāmāiya-m-āiyāiṃ* (*ekkārasa*) *aṃgāiṃ* (cp. Weber Ind. Stud. XVI, 245 and passim) or perhaps the *aṅga*'s specially apt for laymen (*agārin*) viz. *aṅga* 7 ff. *duhao* is here said by D. to be = *dvayoḥ*, which is quite possible, it being formed in analogy with *ubhayoḥ*.

24. *jakkhasalogayaṃ* is, of course, *yakṣasalokatām*. The reading of B[1] *jakkhesa°* would give *yakṣeśalokatām*, but *lokatā* = *salokatā* does not seem to exist (in MBh. VII, 6519 the Ed. Bomb. reads *gantā salokatām* for *gantāsmi lokatām* in Ed. Calc.).

27. *kāmarūpiṇaḥ* | *abhilāṣāṇurūparūpavidhāyinaḥ* || — *adhunopapannasaṃkāśāḥ* | *prathamotpannadevatulyāḥ* || D.

29. *tesiṃ* &c. : *teṣām anantarābhihitasvarūpāṇāṃ yatīnāṃ śrutvākarṇyoktarūpāṃ sthānāvāptim iti śeṣaḥ* | D. This is a very elliptical construction, and the sentence is rendered otherwise in SBE. XLV, 23. D. quotes the following verse:

suggahiyatavapavvayaṇā visuddhasammattaṇāṇacārittā |
maraṇaṃ ūsarabhūyaṃ maṇṇanti samāhiyappaṇo ||

i. e. 'those who have hold themselves firmly to penance and renunciation, who have pure faith, knowledge and behaviour and possess a concentrated mind think of death as of a festival'.

32. The words *āghāyāya samussayaṃ* are translated by Jacobi SBE. XLV, 24: '(the time) for quitting one's body', and must be skt. *āghātāya samucchrayam* : *samussaya-* is = *deha-* in Āyār. I, 4, 4, 2, and in Buddhist texts *samucchraya-* also means *deha-* (cp. e. g. Burnouf Lotus p. 355)[1], and *āghāyāya* stands for the common form *āghāyāe* in verse, cp. Pischel §§ 363, 364. About *tiṇhaṃ*: viz. the *bhaktaparijñā* (or *°pratyākhyāna*), *iṅginī* and *pādapopagamana* (i. e. *prāyopagamana*), cp. Jacobi SBE. XLV, 24 n. 1.

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[1] Cp. also Mahāvastu III, p. 369, 5: *sphuliṅgajālā va tato samucchrayāḥ*, which I have misunderstood in WZKM. XXVIII, 228; *samucchraya* here means the same as *kāya* in the corresponding Pāli-verse (Jāt. 522, g. 21), i. e. 'body'.

Chapter 6.

D.: *uktam pañcamam adhyayanaṃ sāmpratam kṣullakanirgranthīyākhyaṃ ṣaṣṭham ārabhyate | asya cāyam abhisambandho 'nantarādhyayane maraṇavibhaktir uktā tatrāpi cānantaram paṇḍitamaraṇaṃ tac ca 'virayāṇaṃ paṇḍiyaṃ benti tti 'vacanād viratānām eva na cāite vidyācaraṇavikalā iti | tatsvarūpam anenocyate | ity anena sambandhenāyātam idaṃ ca vidyācaraṇe nirgranthaguṇāv iti nirgranthasvarūpaṃ tāvat kiṃ cid ucyate ||*

pulāgavakusakusīlā niyaṇṭhasiṇāyagā ya nāyavvā |
eesiṃ paṃcaṇha vi hoi vibhāsā imā kamaso[1] ||

There follows a long quotation from the Niryukti concerning the different sorts of false and true ascetics, which is explained in Śāntisūri's ṭīkā fol. 135^b ff. Cp. Umāsvāti Tattvārthas. IX, 48 (Jacobi ZDMG. LX, 541).

1. I have written *jāvantavijjā⁰* on the authority of Ś. A B[1, 2]; Jacobi has *jāvanti 'vijjā⁰*, which in also found in the *pratīka* to D. From the collections made by Pischel § 173 it seems as if the second vowel was generally conserved; but the detailed rules for elision of vowels in Prākrit and Pāli have been discussed by Jacobi in Indog. Forsch. XXXI, 211 ff. (cp. also Johansson Indog. Forsch. XXV, 219). Ś. mentions that the *Nāgārjunīyāḥ* read as follows: *jāvantavijjāpurisā savve te dukkha-m-ajjiyā.*

2. Cp. SBE. XLV, 24 n. 3. Ś. records a varia lectio: *tamhā samikkha medhāvī.*

3. Cp. Āyār. I, 2, 1, 2; Sū. I, 9, 5.

4. Concerning *sapehāe* cp. SBE. XLV, 25 n. 2; Pischel § 593 (the latter has clearly gone too far in thinking only *saṃpehāe* — in verse *sa͂pehāe* — to be allowable; here it is evident that we have to read *sapehāe* = *svaprekṣayā*). *chinda* is, of course, an imperative, not = *chindyāt* (D.).

5. After this verse the MSS. insert the following one:

thāvaraṃ jaṃgamaṃ ceva dhaṇaṃ dhannaṃ uvakkharaṃ |
paccamāṇassa kammehiṃ nālaṃ dukkhāo moyaṇe ||

translated in SBE. XLV, 25 n. 3; but as it is not mentioned by Ś. and only mentioned, but not explained, by D., I have not put it into the text.

[1] Niry. 251.

6. The construction of the first half-verse in the commentary seems to give no sense at all. Jacobi has not followed it all through in his translation (SBE. XLV, 25). D. explains *piyāyae* as Acc. plur. from *piyāuya-*, *piyāyaya-* = *priyātman-*[1], which gives sense, but absolutely no construction. I think the word is to be explained in quite a different way: we have in Pāli a denominative verb *piyāyati* 'to be fond of, to be devoted to, to honour' (Childers), of which I cannot produce any examples from the AMg. or Jaina Mahārāṣṭrī; but there is nothing at all that argues against its existence there. From a form **piyāyai* or **piyāei* this *piyāyae* would, of course, be the optative, and we should then get a tolerably clear sense from the first half-verse: *adhyātmam sarvataḥ sarvaṃ dṛṣṭvā prāṇān prīṇayet* 'seeing that everything that happens to somebody concerns him personally one should be friendly towards (all) beings'.

7. *doguṃchī*[2] : *jugupsate ātmānam āhāram antareṇa dharmadhurādharaṇākṣamam ity evaṃśīlo jugupsī* || D. — D. points to the necessity of eating out of one's own bowl, not out of one belonging to the *gṛhastha's*, cp. e. g. Sū. I, 9, 20 (and also Mhv. I, 70, 4). Ś. here quotes a verse in Prākrit which he says is taken from *Svāyambhuvācārya*, a name that does not occur elsewhere, as far as I know.

8. For the wrong explanation of this verse in the commentary cp. SBE. XLV, 25 n. 5. Ś. quotes a varia lectio *āyāriyaṃ* = *ācārikam*.

9. *vāyāviriyametteṇa* : *vāgvīryaṃ vacanaśaktir vācālateti yāvat tad evānuṣṭhānaśūnyaṃ vāgvīryamātram* || D.

10. According to Ś. there also exists a reading *pāvakiccehiṃ*.

11. *manasā kathaṃ vayam upacitaśarīrā varṇādimantaś ca bhaviṣyāmaḥ* | *kāyena rasāyanādyupayogena* | *vākyena vacasā rasāyanādiprastāvanātmakena* || D. — Ś. reads *maṇasā vayasā ceva* and mentions the reading above as a *pāṭhāntara*.

12. Concerning *dīham addhāṇaṃ saṃsārammi* cp. *saṃsāraṃ dīgham addhānaṃ*, an expression common amongst the Buddhists, e. g. Saṃy. IV, 2, 4 &c.

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[1] Cp. Āyār. I, 2, 3, 4: *sabbe pāṇā piyāuyā*.

[2] Pischel § 74 has *dogaṃchī* for this passage, but I have found no such form in the Mss. here.

14. Ś. reads *viricca*, and gives *rigimca* as a varia lectio. About *kālakaṃkhī parivvae* cp. Āyār. I, 3, 2, 1. — *piṇḍasyodanādeḥ pānasya cāyāmādeḥ* | D.

15. *sannidhim anyadinabhajanārtham bhaktādisthāpanam* | D. — For *pakkhīpattam* cp. SBE. XLV, 26 n. 2; but there also existed ascetics who used feathers for their dress, cp. WZKM. XXIV, 401 n.

In the last passage *Vesālie* is, of course, *Vāiśālikaḥ*; but D. says: *viśālāḥ śiṣyāḥ | yaśaḥprabhṛtayo vā guṇā vidyante yasya sa viśālikaḥ.* ||

Chapter 7.

D.: *vyākhyātaṃ kṣullakanirgranthīyaṃ ṣaṣṭham adhyayanaṃ sāṃpratam āurabhrīyaṃ saptamam ārabhyate | asya cāyam abhisambandhaḥ | ihānantarādhyayane nirgranthatvam uktaṃ tac ca rasagṛddhiparihārād eva jāyate | sa ca vipakṣe apāyadarsanāt tattvadṛṣṭāntopanyāsadvāreṇāiva parisphuṭaṃ bhavatīti rasagṛddhidoṣadarśakorabhrādidṛṣṭāntapratipādakam idam ārabhyate | ity anena sambandhenāyātam idam adhyayanam atra corabhrādidṛṣṭāntapañcakam abhidheyam | yad āha niryuktikṛt:*

urabbhe kāgiṇī ambae ya varahāre sāyare ceva |
paṃcee diṭṭhantā urabbhijjaṃmi ajjhayaṇe || [1]

Of these examples the first one is treated in vv. 1—10, the second and third in vv. 11—13, the fourth in vv. 14—22, and the fifth, which has got the rather ill-suited name *sāgara* (comparison between the dew-drop and the ocean), in vv. 23 ff.

1. *āesaṃ* : *ādiśyate ājñāpyate vividhavyāpāreṣu parijano 'sminn āyāta ity ādeśo 'bhyarhitaḥ prāhuṇaḥ* | D. But this is a false etymology, for *ādeśa-* could certainly never have that meaning; *āesa-* is rather *āveśa-*, which is explained by the commentary to Āyār. I, 2, 5, 1 (Sū. II, 1, 56) as = *pāhuṇaya, prāghūrṇaka* (Schubring Āyār. s. v.; cp. Leumann Āup. S. s. v. *āesaṇa-*)[2]. About *yavasa* cp SBE. XLV, 27 n. 3. D. tells a short story of a ram who was well fed as his

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[1] Niry. 290.

[2] However, Edgerton JAOS. XXXVIII, 206 f. has found *ādeśa-* in the Vikramacar. in the sense of Hindī *ādes* 'salutation, greeting'.

owner expected a guest to arrive; a calf envied him but was told by his mother that he had better be content with his dry grass as the other one ate 'the food of death' (the verse is from Niry. v. 292). Cp. Jātaka n:o 30, with which there certainly exists a close connection, for the verse of the Jātaka runs thus: *mā muṇikassa pihāyi āturannāni bhuñjati* | *appossukko bhusaṃ khāda etaṃ dīghāyulakkhanaṃ* || while Niry. v. 292 runs: *āuraciṇṇāiṃ eyāiṃ jāiṃ carai nandie* | *sukkhatiṇehi lāḍhāhi* (?)[1] *eyaṃ dīhāulakkhaṇaṃ* ||

2. Ś. reads *paḍikaṃkhae* instead of *pari°*.

3. D. here tells the end of the story quoted in the comm. on v. 1: when the guest arrived the ram was miserably slaughtered and eaten, and the calf now saw his mistake and repented of it.

5. Ś. records *kohī* (: *krodhin*) as a *pāṭhāntara* for *bāle*, and seems also to have known *bāle* as a variant of *teṇe*. — *kaṃ nu hare*: *kaṃ nu kasyārthaṃ nv iti vitarke harṣyāmīty avyavasāyī* | D.

7. *ayakakkarabhoī* = *ajakarkarabhogī* : *karkarāyate tac ceha prastāvād atipakvam māṃsaṃ* | D. Skt. *karkara* has no such meaning, as far as I am aware — *tuṇḍilo jātabṛhajjaṭharaḥ* (as for *tuṇḍilla* instead of *tuṇḍila*, *tundila* cp. Pischel § 595 n. 6).

8. D. quotes the following verses:

arthānām arjane duḥkham arjitasya ca rakṣaṇe |
nāśe duḥkhaṃ vyaye duḥkhaṃ dhig artho duḥkhabhājanam ||
and
dyūtena madyena paṇāṅganābhis toyena bhūpena hutāśanena |
malimlucenāṃśaharena nāśaṃ nīyeta vittaṃ kva dhane sthiratvam |

10. *dehā* is the reading in A; D. has *dehāc charīrād*.

11. Cp. *koḍiṃ vārāḍiāe vva hārinti abuhā jaṇā* ZDMG. LXIV, 401. The common form in Skt. is *kākiṇī*; but A has *kāgaṇie*, and D. explains it as = *kākaṇyāḥ*. *apaccham* = *apathyam*. D. gives two short *dṛṣṭānta's*: one of a man who lost 1,000 *kārṣāpaṇa's* on account of a single one, and another of a king who died from eating too many mangoes.

13. *hārinti* is a *pāṭhāntara* for *jīyanti* according to Ś. Concerning the duration of a *nayuta* vide SBE. XLV, 29 n. 1.

14—15. To illustrate these verses D. tells a story of a rich merchant who had three sons; in order to get to know their cha-

[1] One might read *sukkhatiṇe hi khādāhi* (cp. *khāda* in the Jātaka) or something like that.

racters he gave each one of them a large sum of money, and sent them out to trade. They behaved exactly like the three men mentioned in the text. Cp. SBE. XLV, 29 n. 2 (the treatise by Dr. Hüttemann mentioned there has never appeared to my knowledge).

17. *vahamūliyā* : *vadhas tāḍanaṃ mūlam ādir asyāḥ sā tathā* | D.; the following verses are quoted here:

> *chijjanti tikkhasatthehiṃ ḍajjhanti paramagginā* |
> *sīuṇhehi vilijjanti nipīlijjanti jantae* ||
> *nārayā narae ghore pāvakammāṇa kārayā* |
> *acchimīlaṇamettiṃ pi jattha sokkhaṃ na vijjae* ||
> *chindaṇaṃ bhindaṇaṃ ghoraṃ bhaṃjaṇaṃ bhāravāhaṇaṃ* |
> *damaṇaṃkaṇaṃ* [*ca*] *dāhaṃ ca paropparavighāyaṇaṃ* ||
> *sīuṇhakkhuppivāsāo tāḍaṇā vahaṇāṇi ya* |
> *sahante pāvakammāo tirikkhā veyaṇā bahū* ||

i. e. 'Torn asunder by sharp weapons, burnt by the hottest fire, melted by cold and heat, crushed to pieces in a press are the denizens of the dreadful hell, the doers of evil actions — there where happiness is not found for one single moment. Dreadful tearing and cutting, breaking and bearing of burdens, subduing, stigmatizing, burning and hurting each other, cold, heat, hunger and thirst, thrashing and killing — these are all pains which the animals have to endure as a result of evil actions'.

18. *ummuggā* < **unmagnā* : *majj-*, cp. Pischel § 104.

20. *kammasattā* (= °*saktāḥ*) or °*saṭṭhā* (= °*svarthāḥ*) seem to be *pāṭhāntaras* here according to Ś. — D.: *caūhiṃ ṭhāṇehiṃ jīvā maṇuyāṇyaṃ bandhanti* | *taṃ jahā* | *pagaibhaddayāe pagaiviṇīyayāe sāṇukkosayāe amaccharīyayāe* || Cp. SBE. XLV, 30 n. 2. D. quotes the following verse:

> *vipady uccāiḥ stheyaṃ padam anuvidheyaṃ ca mahatām* |
> *priyā nyāyyā vṛttir malinam asubhaṅge 'py asukaram* |
> *asanto nābhyarthyāḥ suhṛd api na yācyas tanudhanaḥ* |
> *satāṃ kenoddiṣṭaṃ viṣamam asidhārāvratam idam* ||

21. Besides *aicchiyā* Ś. mentions two other readings, viz. *tiuṭṭiyā* and *aiṭṭiyā*, words that are unknown to me.

22. Although Ś. does not expressly mention them as *pāṭhāntara's* there seem to have been the readings *jīyaṃ* and *jīyamāṇo* instead of *jiccaṃ*, *jiccamāṇo*.

23. *patto* is a *pāṭhāntara* for *soccā* (Ś.).

27. A gives *juttī*, which is Skt. *yuktiḥ*; but D. has *dyutiḥ*, and this shews that *juī* must be the correct reading.

28. The correctness of the reading *paḍivajjiyā* in A is proved by *pratipadya* in Ś.[1], D. — I should prefer to read *naraes'uvavajjaī* with A, as the following verse has *devesu uvavajjaī*; but D. gives *narake*.

Chapter 8.

D.: *vyākhyātam urabhrīyaṃ saptamam adhyayanaṃ samprati Kapilamunipraṇītatayā Kāpilīyākhyam aṣṭamam ārabhyate | asya cāyam abhisambandho 'nantarādhyayane rasagṛddher apāyabahulatvam abhidhāya tattyāga uktaḥ sa ca nirlobhasyāiva bhavatīha nirlobhatvam ucyata ity anena sambandhenāyātasyāsyādhyayanasya prastāvanāya Kapilarṣicaritam ucyate* ‖ The main contents of the story of Kapila as given in the commentary are to be found in Jacobi SBE. XLV, 31 n. 1. The text of this chapter is the speech of Kapila for the conversion of the robbers, as D. remarks in the commentary to verse:

1. Ś. mentions a varia lectio *jeṇāhaṃ doggaīo muccejjā*, and adds afterwards *Nāgārjunīyās tu padam evam paṭhanti | adhuvammi mohaggahaṇāe* — no continuation! — *sa hi bhagavān Kapilanāmā svayambuddhaś cāurasaṃghātabodhanāyāinaṃ dhruvakaṃ saṃgītavān* ‖ The following verse is quoted here:

raṅgabhūmir na sā kācic chuddhā jagati vidyate |
vicitrāiḥ karmanepathyāir yatra sattrāir na nāṭitam ‖

2. *asiṇeha* must be a nominative without any case-ending (Pischel § 364), according to Ś. and D.: *asnehaḥ pratibandharahitaḥ | prākṛtatvād visarjanīyalopaḥ* | Ś. reads *dosapadāiḥ*, i. e. *dosapachiṃ*, but mentions *°paosehiṃ* as a *pāṭhāntara*.

4. There is another reading *tahāvihe* according to Ś. — *tāī*: *trāyate rakṣaty ātmānaṃ durgater iti trāyī* | Ś. D. (also in v. 9). But I feel very uncertain as to the correctness of this explanation. I prefer to regard *tāī* as identical with p. *tādin-* = *tādṛś-* 'like that,

[1] Who mentions *paḍivajjiṇo* as a *pāṭhāntara*.

such', a word that developed the meaning 'like him' i. e. the Buddha, and then 'sanctified, holy', cp. Childers s. v. and the exhaustive remarks made by Franke in his Dīghanikāya p. 88 n. 2.

5. *voccattha* is explained by *viparyasta* in the comm. (cp. Deśīn. 7, 58); it is = **ucca-stha-* according to Pischel § 337. *khela* is = skt. *kṣveṭa-*, *kṣveḍa-* (cp. Hc. II, 6), vide Indog. Forsch. XXVIII, 178 ff.

6. Ś. says: *paṭhanti ca* | *je taranti vaṇiyā va samuddaṃ.* — D. quotes the following verse:

viṣayagaṇaḥ kāpuruṣaṃ karoti vaśavartinaṃ na satpuruṣam |
badhnāti maśakam eva hi lūtātantur na mātaṅgam ||

7. The Mss. have *samaṇā mu*, and D. explains: *śramaṇāḥ sādhavo mu ity ātmanirdeśārthatvād vayam*; also the Avacūri in B[1] has *mu iti vayam.* The form is not mentioned by Pischel. Another reading according to Ś. is *narayaṃ.* D. says: *pāpikābhiḥ pāpahetubhir dṛṣṭibhir darśanābhiprāyarūpābhir 'brahmaṇe brāhmaṇam ālabheta indrāya kṣattram marudbhyo vāiśyaṃ tapase śūdram'* | *tathā* | *yasya buddhir na lipyeta hatvā sarvam idaṃ jagat* | *ākāśam iva paṅkena nāsāu pāpena lipyate* | *ity ādikābhir dayādamabahiḥkṛtābhis tadbahiḥkṛtānāṃ ca vividhavalkalaveṣādidhāriṇām api na kena cit pāpaparitrāṇam* | *tathā ca vācakaḥ* | *carmavalkalacīrāṇi kūrcamuṇḍaśikhājaṭāḥ* | *na vyapohanti pāpāni śodhakāu tu dayādamāu* || The words: *brahmaṇe brāhmaṇam ālabheta* &c. certainly remind us of the enumerations of sacrifices at the Puruṣamedha ŚBr. XIII, 6, 1, 1 ff. I think they are taken from a list of that sort, and that the whole passage is meant to pronounce censure upon the sacrificial rites of the Brahmans.

9. According to Ś. it is also possible to read *niṇṇāi* (= *nirṇayati*), instead of *nijjāi.*

10. Ś. himself reads *joganissiesu bhūesu tasaṇāmesu thāvaresu ya* | but mentions the var. lectt. *jaganissiyāṇa* &c. and *jaganissiehiṃ* &c. D. quotes the following verses:

savve vi duhabhīrū savve vi suhābhilāsiṇo sattā |
savve vi jīvaṇapiyā savve maraṇāu bīhenti ||
varam annabhogadānaṃ dhaṇadhaṇṇahiraṇṇadāṇaṃ vā |
na kuṇai taṃ maṇaharisaṃ jāyai jo abhayadāṇāo ||
ehu dhammu paramatthu kahijjai appaṇu jeṇa pīḍa taṃ paraha na kijjai |
jo parapīḍa karai niccintau so bhavi bhamai dukkhasaṃtattau |

i. e. 'all creatures are afraid of distress, and long for joy; all are glad of life and fear death. The gift of food or the gift of wealth, crops and gold are a good thing, but they do not gladden the soul as much as the gift of security. This is the best law: that by which pain comes to one's self is not to be inflicted on others; whosoever causes pain to another will roam about in the world afflicted by misery'.

12. *pantāṇi* : *prāntāni nīrasāni* D. *kulmāṣa* is explained by *rājamāṣa* (Dolichos Catjang, cp. Nayavānanda in ŚKDr.), or else it is 'sour gruel of the juice of fruits or of boiled rice'. Ś. reads *javaṇaṭṭhaṃ vā sevae maṃghuṃ*, but mentions our reading as a *pāṭhāntara*; *maṃghu* is *badarādicūrṇam* — Cp. Āyār. I, 9, 4, 13.

13. *lakṣaṇaṃ śubhāśubhapuruṣalakṣaṇādi* D.; he quotes the following verses:

asthiṣv arthāḥ sukhaṃ māṃse tvaci bhogāḥ striyo 'kṣiṣu |
gatāu yānaṃ svare cājñā sarvaṃ sattve pratiṣṭhitam ||[1]
padmavajrāṅkuśacchattraśaṅkhamatsyādayas tale |
pāṇipādeṣu dṛśyante yasyāsāu śrīpatiḥ pumān ||
uttuṅgāḥ pṛthulās tāmrāḥ snigdhādarpaṇasannibhāḥ |
nakhā bhavanti dhanyānāṃ dhanabhogamukhapradāḥ ||
sitāiḥ śramaṇatā jñeyā rūkṣapuṣpitakāiḥ punaḥ |
jāyate khalu duḥśīlo nakhāir loke 'tra māṇavaḥ ||
śuddhāḥ samāḥ śikhariṇo dantāḥ snigdhaghanāḥ śubhāḥ |
viparītāḥ punar jñeyā narāṇāṃ duḥkhahetavaḥ ||
dvātriṃśaddaśano rājā bhogī syād ekahīnakaḥ |
triṃśatā madhyamo jñeyas tato 'dhastān na sundaraḥ ||
stokadantātidantā ye śyāmadantāś ca ye narāḥ |
mūṣikāiḥ samadantāś ca te pāpāḥ parikīrtitāḥ ||
anguṣṭhayavāir āḍhyāḥ sutavanto 'ṅguṣṭhamūlajāiś ca yavāiḥ |
ūrdhvākārā rekhā pāṇitale bhavati dhanahetuḥ ||
vāmāvartto bhaved yasya vāmāyāṃ diśi mastake |
nirlakṣaṇaḥ kṣudhākṣāmo bhikṣām adyāt sa rūkṣikām ||
dakṣiṇo dakṣiṇe bhāge yasyāvarttas tu mastake |
tasya nityam prajāyeta kamalākaravartinī ||
yadi syād dakṣiṇe vāmo dakṣiṇo vāmapārśvake |
paścātkāle tatas tasya bhogā nāstyatra saṃśayaḥ ||
uromukhalalāṭāni pṛthūni sukhabhāginām |

[1] This verse is the only one quoted by Ś.

gambhīrāṇi tatas trīṇi nābhiḥ sattvaṃ svaras tathā ||
keśadantanakhāḥ sūkṣmā bhavanti sukhahetavaḥ |
kaṇṭhaḥ pṛṣṭhaṃ tathā jaṅghe hrasvaṃ liṅgaṃ ca pūjitam ||
raktā jihvā bhaved dhanyā pāṇipādatalāni ca |
pṛthulāḥ pāṇipādāś ca dhanyānāṃ dīrghajīvinām ||
snigdhadantaḥ śubhāhāraḥ subhogaḥ snigdhalocanaḥ |
naro 'tihrasvadīrghāś ca sthūlāḥ kṛṣṇāś ca ninditāḥ ||
pañcabhiḥ śatam uddiṣṭaṃ caturbhir navatis tathā |
tribhiḥ ṣaṣṭiḥ samuddiṣṭā lekhāṅkāir lābhavartinaḥ ||
catvāriṃśat punaḥ proktaṃ varṣāṇi narajīvitam |
tābhyāṃ dvābhyāṃ tathāikena triṃśad varṣāṇi jāyate ||
kuśīlā śyāmalolākṣī romajaṅghā ca bhartṛhā |
mahilonnatottaroṣṭhī nityaṃ ca kalahapriyā ||

Concerning the interpretation of dreams the following verses are quoted:[1]

paḍhamammi vāsaphalayā bīe jāmammi honti chammāsā |
taiyammi timāsaphalā carimae sajjaphalā honti || 1 ||
ārohaṇaṃ govisakuṃjaresu pāsāyaselaggamahādumesu |
viṭṭhāṇulevo ruiyaṃ mayaṃ ca agammagammaṃ suviṇesu dhaṇṇaṃ ||2||
uragāruhaṇe pantho karabhakhare seribhe harai maccū |
siracheyammi ya rajjaṃ sirappahāre dhaṇaṃ lahai || 3 ||
dahicchattasumaṇacāmaravatthaṇṇaphalaṃ ca dīvatambolaṃ |
saṃkhasuvaṇṇaṃ mantajjhao ya laddho dhaṇaṃ dei || 4 ||
gayavasabhaallamaṃsāṇa daṃsaṇe hoi sokkhadhaṇalābho |
dattapaṭakhavaṇayāṇaṃ maraṇaṃ puṇa daṃsaṇe hoi || 5 ||
karahaturaṃge ricchammi vāyase devahasiyakampe ya |
maraṇaṃ mahābhayaṃ vā suviṇe diṭṭhe viyāṇāhi || 6 ||
gāyantaṃ naccantaṃ hasamāṇaṃ coppaḍaṃ ca appāṇaṃ |
kuṃkumalittaṃ daṭṭhuṃ cintesu uvaṭṭhiyaṃ asuhaṃ || 7 ||
dāhiṇakarammi seyāhi bhakkhaṇe hoi rajjadhaṇalābho |
naisarataraṇaṃ surakhīrapāṇayaṃ hoi suhaheū || 8 ||
sire sayasahassaṃ tu sahassaṃ bāhubhakkhaṇe |
pāe paṃcasao lābho māṇusāmisabhakkhaṇe || 9 ||

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[1] Instead of these verses Ś. quotes only two, viz. the following *alaṃkṛtānāṃ dravyānāṃ vājivāraṇayos tathā* | *vṛṣabhasya ca śuklasya darśane prapnuyād yaśaḥ* || and:

mūtraṃ vā kurute svapne purīṣaṃ vāpi lohitaṃ | *pratibuddhyet tadā kaścil labhate so 'rthanāśatam* ||.

dāraggalasejjasālabhaṃjaṇe bhāriyā viṇasejjā |
piimāiputtamaraṇam aṃgachee viyāṇejjā || 10 ||
siṃgīṇaṃ dāṭhīṇam upaddavo kuṇai tūṇarāyabhayaṃ |
puttovapaiṭṭhā vā niyalahuyā pāsabandhesu || 11 ||
āsaṇe sayaṇe jāṇe sarīre vāhaṇe gihe |
jalamāṇe vibujjhejjā sirī tassa samantao || 12 ||
ārogaṃ dhaṇalābho vā candasūrāṇa daṃsaṇe |
rajjaṃ samuddapiyaṇe sūrassa gahaṇe tahā || 13 ||

Although these verses are as a whole fairly simple, there are some points in them which are not clear to me, and hence I have not ventured upon a translation of them. I have consulted Dr. J. v. Negelein, the learned editor of Jagaddeva's Svapnacintāmaṇi, who has kindly given me the following parallels to the verses from his work: v. **1**. cp. 1, 15 ff.; v. **2** cp. 1, 79; v. **3** cp. 1, 150 (cp. p. 87); 1, 81; 1, 94. 114 (?); 1, 27; v. **4** cp. 2, 139. 1, 121; 2, 59; 1, 73; 1, 114; 1, 147; v. **5** cp. 1, 150; 2, 15 (p. 426 s. v. *go*); 2, 27. 51. 69. 104; v. **6** cp. 1, 97—98; 2, 19; 2, 94. 56; v. **7** cp. 2, 61; 1, 73; 2, 43; 2, 33; v. **8—9** cp. 1, 26; 1, 33. 90. 36. 96. 32; v. **10** cp. 2, 14; 2, 6; v. **11** cp. 2, 151; v. **12** cp. 1, 74 (cp. p. 80); v. **13** cp. 1, 79. It would undoubtedly be possible to find several more parallels from the other dream-books quoted by Dr. v. Negelein, but this would be to no purpose here. Our passage shows that such works were also composed in Prākrit, for it seems certain that D. has only quoted from an existing text, not composed them himself.

Also from the *aṅgavidyā* some verses are quoted, viz. the following:

sirapphuraṇe kira rajjaṃ piyamelo hoi bāhuphuraṇammi | [1]
acchiphuraṇammi ya piyaahare piyasaṃgamo hoi ||
gaṇḍesu thīlābho kaṇṇesu ya sohaṇaṃ suṇai saddaṃ |
nettante dhaṇalābho oṭṭhe vijayaṃ viyāṇāhi ||
paṭṭhe parājao vi hu bhogo aṃse taheva kaṇṭhe ya |
hatthe lābho vijao vacche nāsāi pīī ya ||
lābho thaṇe suhiyapahāṇī antāsu kosaparivaḍḍhī |
nābhīe thāṇabhaṃso liṃge puṇa itthilābho u ||
kullesu suyappattī ūrūhiṃ bandhuṇo aṇiṭṭhaṃti |
pāsesu vallahattaṃ vāhaṇalābho phije bhaṇio ||

[1] Ś. only says: *sirapphuraṇe kira rajjaṃ ity ādi.*

pāyatale phuraṇeṇaṃ havai salābhaṃ narassa aṭṭhāṇaṃ |
uvariṃ ca ṭhāṇalābho jaṃghāhiṃ thovam aṭṭhāṇaṃ ||
purisassa ya mahilāe purisassa ya dāhiṇā jahuttaphalā |
mahilaṃsapurisaṃahilāṇaṃ hoi vāmā jahuttaphalā ||

15. There is another reading *aṇuparicaranti* according to Ś. and also *jattha* for *hoi.*

16. D. quotes the following verses:

na vahnis tṛṇakāṣṭheṣu nadībhir vā mahodadhiḥ |
na cāivātmārthasāreṇa śakyas tarpayituṃ kvacit ||
yadi syād ratnapūrṇo 'pi Jambudvīpaḥ kathaṃcana |
uparyāptaḥ praharṣāya lobhārttasya jināiḥ smṛtaḥ ||

17. This verse is identical with Niry. v. 299; it is doubtful whether *paraḍḍhai* is to be read, or *pavaṭṭai* according to Ś.

18. D. quotes the following verses:

vātoddhuto dahati hutabhug deham ekaṃ narāṇām
matto nāgaḥ kupitabhujagaś cāikadehaṃ nihanti |
jñānaṃ śīlaṃ vibhavavinayāudāryavijñānadehān
sarvān arthān dahati vanitāmuṣmikān āihikāṃś ca, ||

and

hṛdy anyad vācy anyat kāye 'py anyat puro 'tha pṛṣṭhe 'nyat |
anyat tava mama cānyat sarvaṃ strīṇāṃ kim apy anyat ||

20. Ś. confirms the reading *tarihinti.*

Chapter 9.

D.: *uktam aṣṭamam adhyayanaṃ sāmprataṃ Namivaktavyatānibaddham Namipravrajyākhyaṃ navamam ārabhyate | asya cāyam abhisambandho 'nantarādhyayane nirlobhatvam uktam iha tu tadanuṣṭhita ihāiva devendrādipūjopajāyata iti darśyate | ity anena sambandhenāyātasyāsyādhyayanasya prastāvanārthaṃ Namicaritaṃ tāvad ucyate | iha ca yady api Namipravrajyāiva prakrāntā tathāpi yathāyam pratyekabuddhas tathānye 'pi Karakaṇḍvādayas traya etatsamakālasuralokacyavanapravrajyāgrahaṇakevalajñānotpattisiddhigatibhāja iti prasaṅgato vineyavāirāgyotpādanārthaṃ tadvaktavyatāpy abhidhīyate ||*

Here are related the stories of the four *pratyekabuddha*'s Karakaṇḍu, Dummuha, Nami and Naggai, which have been edited by Professor Jacobi in his Ausg. Erzähl. pp. 34—55, and translated into German and discussed in my Paccekabuddhageschichten pp. 41—56, 84—164[1]. The text of this chapter was edited by me ibd. p. 91 ff.

2. *sahasaṃbuddho = svayaṃsaṃbuddhaḥ: saha°* is = *svaka-* according to Schubring Āyār. s. v. (cp. Pischel § 206), but it is equally possible that *svayam* > *saaṃ* became *saha(ṃ)*, with *h* inserted to evade the hiatus (this is denied by Pischel § 266, but cp. Leumann Āup. S. s. v. *bhamuhā* &c.).

4. *Mithilā*, pkt *Mihilā* is the old form of the name, and the only one found in Sanscrit; but in Pāli and Prākrit we sometimes find *Mahilā*, perhaps in analogy with the name of the Southern town *Mahilāropya*. — *egantaṃ : ekāntam . . vijanam udyānādi* ‖ D.

5. Ś. confirms the reading *kolāhalagabhūyaṃ*.

6. A., Ś. and D. all give *māhaṇarūveṇa*, but D. explains it as = *brāhmaṇaveṣeṇa*, and from this may have come the confused form *māhaṇaveseṇa(ṃ)* in the younger Mss.

7. I have written *Mihilā* (for *°āe*) in spite of all the Mss. and the comm., as this is undoubtedly the right reading (cp. SBE. XLV, 36 n. 1); but the mistake must be a very old one, inasmuch as it occurs even in Ś. and D.

8. *hetuḥ pañcāvayavavākyarūpaḥ* | . . . . | *tathā hi* ‖ *anucitam idam bhavato 'bhiniḥkramaṇam iti pratijñā* | *ākrandādidāruṇaśabdahetutvād iti hetuḥ* | *prāṇavyaparopaṇavad iti dṛṣṭāntaḥ* | *yad yad ākrandādidāruṇaśabdahetus tat tad dharmasthino 'nucitaṃ yathā prāṇavyaparopaṇādis tathā cedam bhavato 'bhiniḥkramaṇam ity upanayaḥ* | *tasmād ākrandādidāruṇaśabdahetutvād anucitaṃ bhavato 'bhiniḥkramaṇam iti nigamanam* | *iti pañcāvayavavākyam iha hetuḥ* &c.

9. Cp. SBE. XLV, 36 n. 2.

10. *hīramāṇaṃmi : hriyamāṇe* | *itas tataḥ kṣipyamāṇe* | *vātaś ca śakreṇāiva kṛta iti sampradāyaḥ* ‖ D. — This verse, where the *kolāhala* spoken of in v. 7 supra is explained as arising from the cries of various birds, seems to show that Deśīn. 2, 50: *kolāhalo khagarutam* is a quotation from this text, for *kolāhala* has nowhere else the special meaning 'a bird's cry'. D. quotes the following verse:

[1] Cp. also ZDMG. LXVI, p. 38 ff.

yadvad drume mahati pakṣigaṇā vicitrāḥ
kṛtvāśrayaṃ hi niśi yānti punaḥ prabhāte |
tadvaj jagaty asakṛd eva kuṭumbajīvāḥ
sarve sametya punar eva diśo bhajante ||

Cp. the verse in Ausg. Erzähl. p. 38, 21 ff. (Paccekabuddha gesch. p. 157).

12. I have embodied the form *nāvapekkhaha* in the text in accordance with Jacoby's suggestion; the Mss. give no guidance. Probably we have here a second person plur. instead of sing.

14. This is a famous verse, occurring in nearly the same form in Jāt. 539, g. 125; Saṃy. Nik. I, p. 114[1]; Mhv. III, p. 453; MBh. XII, 9917 (cp. 529. 6641); cp. Franke WZKM. XX, 352 and my Paccekabuddhagesch. p. 107 f. — D. here quotes the following verse:

eko 'ham nāsti me kaścit sva paro vāpi vidyate |
yathāiko jāyate jantur mriyate eka eva hi ||

This verse occurs in many passages in both Ś. and D.

18. *aṭṭālakāni prākārakoṣṭhoparivarttīny āyodhasthānāni* D. — *aṭṭālaka-* is said to be 'a tower erected on a wall for giving shelter to defenders', and occurs together with *gopura* in MBh. III, 12199. 13707; in R. VI, 16, 54 mention is made of *rākṣasāḥ prākārāṭṭālakāsthitāḥ*. — *ussūlaga-* is explained as = *khātikā* 'a moat', but this gives no hint for interpreting the word. As D. gives later on *ucchūla* as a skt. equivalent of the word, I suppose that we have here the word *uccūḍa-*, *uccūla-* (also written *ucchūḍa-*)[2] 'the upper part of a banner' and that it simply means 'banner'. This would really suit the foregoing *aṭṭālaka*, for R. II, 6, 11 speaks of *aṭṭālakeṣu ca dhvajāḥ samucchritāḥ*. The *śataghnī* is a sort of missile, described as being a stone or a log of wood studded with iron spikes, cp. Deśīn. 8, 5: *sayagghī gharaṭṭī* (*gharaṭṭa-* 'a grindstone'). As to *gacchasi* cp. SBE. XLV, 37 n. 2.

20. Ś. records a various reading *tiguttīduppadhaṃsayaṃ*.

21. *palimanthae* is extremely doubtful. The word looks as though it ought to be derived from *pari-math-*[3], but there is no such verb

[1] Cp. also Dhp. 200; Mārasaṃy. II, 8, 8 and Jāt. 529, g. 16.
[2] Cp. *ussiya* = *ucchrita-*, *ussāsa-* = *ucchvāsa* &c. Pischel § 327 a.
[3] Cp. *manthai mathnāti* Hc. IV, 121.

to be found in Sanscrit, nor would the meaning suit this passage, for D. explains it as = *badhnīyāt.* I can offer no satisfactory explanation of the word with any claim to probability. Perhaps the v. l. *°maṃghae* is worth consideration.

24. For *vardhamāṇagṛha* cp. SBE. XLV, 38 n. 1. *vālagga-poiyāo* : *deśīpadaṃ valabhīvācakam* D. *bālāgra-* or *vāl°* is said to be 'aviary, dove-cot', but we find in Mṛcch. ed. Stenzler p. 21, 21: *pāśādabalaggakabodavāliāe* = *prāsādabālagrakapotapālikāyām,* where the commentary quotes from the *pracīnaṭīkā* the following words: *bālāgraṃ mattavāraṇam* | *kapotapālikā uparigṛhaśreṇīti dakṣiṇāpathe lokoktiḥ* ||; and moreover *bālāgrapotikā* is stated by lexicographers to be 'a sort of pavilion in a pond'.

28. *lomahārā ye nistṛṃśatayā ātmavighātāśaṅkayā ca prāṇān vighnanty eva sarvasvam apaharanti* | *tathā ca vṛddhāḥ* | *lomahārāḥ prāṇahārā iti* || D. *granthibheda* is 'a cut-purse, a pick-pocket'; the word occurs as early as in Kāuṭ. p. 224, 9; Bhāsa Avimāraka p. 17.

32. Ś. says that instead of *nānamanti* some Mss. (*eke*) read *tuṣṇanti*, which is wholly unintelligible.

34. Cp. Dhp. 103:

yo sahassaṃ sahassena saṃgāme mānuṣe jine |
ekaṃ ca jeyya-m-attānaṃ sa ve saṃgāmajuttamo ||

35. Cp. Āyār. I, 5, 3, 2 (p. 23, 9 ed. Schubring).

36. Concerning the metre of this verse cp. SBE. XLV, 39 n. 1; but the sense of the whole verse is not clear, and the construction is extremely confused.

40. D. quotes the following verse:

ṣaṭśatāni niyujyante paśūnām madhyame 'hani |
aśvamedhasya vacanāny ūnāni paśubhis tribhiḥ ||

42. Cp. SBE. XLV, 39 n. 2. Ś. says *kvacid pāthaḥ* | *ja-hittāṇaṃ.* D. quotes the following verse:

gṛhāśramaparo dharmo na bhūto na bhaviṣyati |
pālayanti narāḥ śūrāḥ klībāḥ pāṣaṇḍam āśritāḥ ||

44. Cp. Dhp. 70:

māse māse kusaggena bālo bhuṃjetha bhojanaṃ |
na so saṃkhatadhammānaṃ kalaṃ nagghati soḷasiṃ ||

I have written *sakkhāyadhammassa*, which suits the metre. D. explains it as = *svākhyātadharmasya*; the reading *suyakkhāya°* of the Mss. would give us *śrutākhyāta°*.

46. According to Ś. there is a various reading *savāhaṇaṃ*.

48—49. Instead of *ṇa tehiṃ* (48) there is a reading *ṇa teṇa* (Ś.) and instead of *paḍipuṇṇaṃ* (49) *savvaṃ taṃ*. Cp. Mārasaṃy. II, 10, 6:

pabbatassa suvaṇṇassa jātarūpassa kevalo |
dvittā va nālam ekassa iti vidvā samañcare ||

and Divyāvad. p. 224:

parvato 'pi suvarṇasya samo Himavatā bhavet |
nālam ekasya tad vittam iti vidvān samācaret ||

Cp. also Viṣṇu P. IV, 10, 10:

yat pṛthivyāṃ vrīhiyavaṃ hiraṇyaṃ paśavaḥ striyaḥ |
ekasyāpi na paryāptaṃ tad ity atitṛṣṇāṃ tyajet ||

Vide Windisch Māra und Buddha p. 108 n. 3. — D. quotes the following verse to illustrate v. 48:

na sahasrād bhavet tuṣṭir na lakṣān na ca koṭitaḥ |
na rājyān nāiva devatvān nendratvād api dehinām ||

51. Ś. says: *jahāsi tyajasi* | *paṭhyate ca cayasi*, and there is also the var. lectio *khattiyā* instead of *patthivā*.

53. The second half-verse is corrupt, but the commentary gives no help towards restoring it.

54. The commentary clearly reads *vayanti* (not *vayai*).

55. *viuvviūṇa* (A) is explained as = *vikṛtya* in the comm., it occurs in ZDMG. XLII, 507, 40; Ausg. Erz. passim.

60. *so* is a *pāṭhāntara* for *to* according to Ś.

61. = XVIII, 46 infra.

62. = XIX, 96; XXII, 47 (49) infra.

Chapter 10.

D.: *vyākhyātaṃ navamam adhyayanam adhunā daśamam ārabhyate | asya cāyam abhisambandha ihānantarādhyayane dharmacaraṇam prati niṣkampatvam uktaṃ tac cānuśāsanād eva bhavatīty anuśāsanābhidhāyakam idam adhyayanam | anena sambandhenāyātasyāsyādhyayanasya prastāvanārthaṃ Gāutamam uddiśyedaṃ śrīmanmahāvīreṇābhihitam iti Gāutamavaktavyatā tāvad ucyate |*

D. tells a very long story of Gotama, and how he came to receive the instruction of Mahāvīra. The legend entirely lacks any real interest, and is accordingly omitted here. — This chapter has no connexion with the first chapter of the Daśavāikālikasūtra, called *Drumapuṣpikā*, as Weber Ind. Stud. XVII, 78 seems to suggest.

1. D. quotes the following verses:

śastraṃ vyādhir viṣaṃ ca jvalanajalabhayavyālavetālaśokāḥ |
śītoṣṇakṣutpipāsā gallavivaramarunmūtraviṣṭanirodhāḥ |
nānākṣudropaghātāḥ pracurabhujarujaḥ śrāntigātrābhighātāḥ |
vighnāny etāni sadyaś ciram api ghaṭitaṃ jīvitaṃ saṃharanti ||,

and further

paribhavasi kim iti lokaṃ jarasā jarjarīkṛtaśarīram |
acirāt tvam api bhaviṣyasi yāuvanagarvaṃ kim udvahasi ||

Moreover he quotes some verses from the Niryukti, which I have not been able to identify, owing to the circumstance that my manuscript happens just here to have two pages on which the writing is quite obliterated.

2. *osabinduc* is explained as = *avaśyāyabindukaḥ*; so in Āyār. I, 8, 6, 4 *osa-* is said to be *avaśyā* 'dew'. I am not convinced however of the correctness of this explanation. Ś. appears to read *jīvie* instead of *jīviyam*.

3. *ittariya-* is skt. **itvarika-* (from *itvara-*). Cp. Schubring Āyār. s. v. and Leumann Āup. S. s. v.

5. *ukkosa-* is generally explained as = *utkarṣa-* in the commentaries; but a better etymology is given by Pischel § 112. — For this and the following verses cp. XXXVI, 81 ff. and SBE. XLV, p. 42 n. 2.

16. *āryatvam magadhādyāryadeśotpattilakṣaṇam* | — *dasyavaḥ* | *deśapratyantavāsinaś corāḥ* | — *mlecchā avyaktavāco na taduktam āryāir avadhāryate* | *uktaṃ ca* |

sagajavaṇasabarababbarakāyamuruṇḍoḍḍugoṇḍapakkaṇayā |
aravāgahūṇaromasapārasakhasakhāsiyā ceva ||
ḍumbilayalausavokkasabhillandhapulindabhamarabhūyā |
kuṃcāyacīṇacaṃcuyamālavadamilā kulagghā ya ||
kekayakirāyakharamuhagayamuhā taha turagameṇḍhagamuhā ya ||
hayakaṇṇā gayakaṇṇā anne ya aṇāriyā bahave ||
pāvā ya payaṇḍadaṇḍā niraṇutāvā ya nigghiṇākūrā |
dhamme . . . . jesuṃ na vavahāro ||

i. e. 'Śaka's, Yavana's, Śabara's, Barbara's, Kāka's, Muruṇḍa's, Ūrda's [1], Goṇḍa's, Pakkaṇaya's (?), Aravāka's, Huns, Romans, Persians, Khaśa's and also Khāśika's; Ḍumbila's [2], Lakuśa's, Pukkasa's Bhils, Andhra's, Pulinda's, Bhramara's (?), Bhūta's (= Piśāca's), ... Chinese [3] . . . . . Mālava's, Tamils and Kulaggha's (?) [4]; Kekaya's, Kirāta's, Donkeyheads, Elephantheads, Horseheads and also Ramheads, Horse-ears, Elephant-ears and many other non-Aryan peoples; these are all wicked, extremely violent, unrepentant, merciless and cruel; with the law . . . . . they have no intercourse.

This enumeration of foreign peoples, beginning with the Śaka's and Yavana's, presents a close resemblance to similar lists in *aṅga* 10 and *upāṅga* 4 (Weber Ind. Stud. XVI, 332. 396 sq.). The Hayamukhas, Gajakarṇas and other such fictitious races are mentioned as early as by Megasthenes and in the Mahābhārata.

18. *kutīrthiniṣevakaḥ śākyolūkādikupāṣaṇḍiparyupāsakaḥ* | D.; Ś. appears to read *kutittha°*.

20. The construction of this verse is rather awkward, for *saddahantayā* cannot be taken for *śraddadhato*, as D. explains it. In Sanscrit it would run thus: *dharmam api khalu śraddadhanto durlabhāḥ kāyena sparśakāḥ* | D. quotes the following verse:

prāyeṇa hi yad apathyaṃ tad eva cāturajanapriyam bhavati |
viṣayāturasya jagato tathānukūlāḥ priyā viṣayāḥ ||

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[1] Cp. gaṇa to Pāṇ. IV, 1, 41; Vārttika to IV, 2, 99; Thomas JRAS. 1906, p. 461 n.

[2] Cp. BR s. v. *ḍomba*.

[3] Cp. Kāuṭ. p. 81; Jacobi SBBAW. 1911, p. 961.

[4] This people is elsewhere called *Kulakkha*.

21—26. D. quotes the following verse:

gātraṃ saṃkucitaṃ gatir vigalitā dantāś ca nāśaṃ gatā |
dṛṣṭir bhraśyati rūpam eva hrasate vaktraṃ ca lālāyate |
vākyaṃ nāiva karoti bāndhavajanaḥ patnī na śuśrūṣate |
dhik kaṣṭaṃ jarayābhibhūtapuruṣaṃ putro 'py avajñāyate ||

which also occurs in Böhtlingk Ind. Sprüche, 2 ed., n:o 2103 (vol. I, p. 412).

27. *aratir vātādijanitaś cittodvegaḥ | gaṇḍam gaṇḍuḥ | visūcikā ajīrṇaviśeṣaḥ ||* D. — *vihaḍai* is, of course, not = *vipatati* (D.), but *vighaṭate* 'to burst, to be destroyed'.

28. The parable of the lotus and the water is a very common one in Hindu literature; cp. SBE. XLV, p. 44 n.

29. *mā vantaṃ puṇo vi āie* 'do not, as it were, return to your vomit' (J.); cp. ZDMG. LXII, 731 sq., LXIV, 417. 423.

31. Concerning this verse cp. SBE. XLV, p. 45 n. 1.

35. *akalevaraśreṇiḥ | avidyamānaṃ kaḍevaram eṣām akaḍevarāḥ siddhās teṣāṃ śreṇir akaḍevaraśreṇir yayottarottaraśubhapariṇāmaprāptirūpayā te siddhapadam ārohanti | tat kṣapakaśreṇir*[1] *ity arthaḥ tām ucchrityottarottarasaṃyamasthānāvāptyucchritām iva kṛtvā ||* D. The same explanation is given in the Avacūri to B', cp. SBE. XLV, p. 45 n. 2. But the sense is by no means clear.

37. If this chapter is really, as I do not doubt, a versified paraphrase of an old sermon ascribed to Mahāvīra himself, this verse must, of course, have been added by a later redactor.

Chapter 11.

D.: *uktaṃ daśamam adhyayanaṃ sāmpratam bahuśrutapūjākhyam ekādaśam ārabhyate | asya cāyam abhisambandha ihānantarādhyayane 'pramādārtham anuśāsanam uktaṃ tacca vivekināiva bhāvayituṃ śakyaṃ vivekaś ca bahuśrutapūjāta upajāyata iti bahuśrutapūjocyate ||* From this it is clear that the name of the chapter should be *bahussuyapujjam* as in A.

1. Cp. I, 1 supra.
2. *stabdho 'haṃkārī.*

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[1] Cp. *khavagaseḍhi* D. in the comm. to XVIII, 34 infra.

3. *stambhān mānāt.*

4. *ahassiri tti* | *ahasanaśīlo na sahetukam ahetukaṃ vā hasann evāste* | — *ahassira-* is = *ahasra-*.

7. *prabandhaṃ ca prākṛtatvāt kopasyāivāvicchedātmakaṃ* | — *majjaī* | *mādyati darpaṃ yāti* |

9. D. takes *paiṇṇavāī* to be = *pratijñāvādī*, but I should rather think it to be *prakīrṇavādī* 'talking on miscellaneous matters, talking nonsense'. *aviyatte* is explained as = *aprītikaraḥ*, which seems to be impossible; but I do not know the right derivation of the word.

10. D. quotes the following verse:

nīyaṃ sejjaṃ gaiṃ ṭhāṇaṃ nīyāṇi cāsaṇāṇi ya |
nīyaṃ ca pāyavaṃ dejjā nīyaṃ kujja ya aṃjaliṃ ||

'he should make his couch, his walking, standing and sitting-places low, and also his footstool — and low should he fold his hands'. D. divides *capala* 'unsteady' in 1) *gaticapalo drutacārī*; 2) *sthānacapalo yas tiṣṭhann api calann evāste hastādibhiḥ*; 3) *bhāṣācapala asadasabhyāsamīkṣyadeśakālapralāpibhedāc caturdhā* | *tatrāsad avidyamānam asabhyaṃ svaraparuṣādy asamīkṣyānālocya pralapantīty evaṃśīlā asadasabhyāsamīkṣyapralāpino trayo deśakālapralāpī tu caturtho 'tīte kārye yo vakti yadīdaṃ tatra deśe kāle vākariṣyat tataḥ sundaram abhaviṣyat*; 4) *bhāvacapalaḥ sūtre 'rthe vā samāpta eva yo 'nyad gṛhṇāti* — *akutūhalo na kuhakendrajālādyavalokanaparaḥ* |

13. *kalahaś ca vāciko vigraho ḍamaraṃ ca pāṇighātādibhiḥ* | — *pratisaṃlīno gurusakāśe 'nyatra vā kāryaṃ vinā na yatas tataś ceṣṭate* | Cp. the terminus technicus *pratisaṃlīnatā* Āup. S. §§ 24. 30 &c.

14. D. quotes the following verses:

sikkhaha piyāiṃ vottuṃ savvo tūsai piyaṃ bhaṇantāṇaṃ |
kiṃ koilāhiṃ dinnaṃ kiṃ va hiyaṃ kassa kāchiṃ ||
karayalamaliyassa vi damaṇayassa mahamahai pesalo gandho |
taviyassa vi sajjaṇamāṇusassa mahuro samullāvo ||

'Learn to speak friendly (words), everybody likes those who speak friendly (words); what is (not) given (?) by the cuckoos? Or what use and to whom by the crows? From the Artemisia [1], when

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[1] *damana* 'Artemisia indica' BR.

rubbed by the hand, there issues[1] an agreeable odour, and from the good man even when in pain lovely speech', and:

sujano na yāti vikṛtim parahitanirato vināśakāle 'pi |
chede 'pi candanataruḥ surabhayati mukhaṃ kuṭhārasya ||

This verse is found also in Böhtlingk Ind. Spr.[2] 7099 (III, 512).

15. *bhikkhū* must be a locative (*ārṣatvād bhikṣāu* D.), but such forms are not mentioned by Pischel § 379.

16. The *Kāmboja* steeds are mentioned as the best by Kāuṭ. p. 133, 16. As to *āiṇṇa* cp. note to I, 12 supra. About *Kanthaya* cp. SBE. XLV, p. 47 n. 2.

17. D. explains *nāndīghoṣena dvādaśatūryanirghoṣātmakena*; but *nandighoṣa* also means 'Arjuna's chariot' (cp. Gray ZDMG. LX, 363), and perhaps it may have the general sense of 'battle-chariot'.

18. *ṣaṣṭihāyana* is an epithet of elephants in the MBh. too and in Buddhist scriptures; even lexicographers take it to mean 'elephant'. It is not quite clear if this means the elephant at his prime, for Kāuṭ. p. 136, 15 says: *pramāṇataś catvāriṃśadvarṣo bhavaty uttamaḥ*[2].

21. On the early worship of Vāsudeva cp. Bhandarkar Vaiṣṇavism (GIAPh. III: 6) pp. 4 ff. 8 ff.

22. According to D. the fourteen 'jewels' of a universal monarch are enumerated in the following verse:

seṇāvaigāhāvaipurohiyagayaturayavaḍḍhaī itthī |
cakkaṃ chattaṃ cammaṃ maṇikāgaṇikhaggadaṇḍo ya ||

'the general, the citizen (*gṛhapati*), the *purohita*, the elephant, the horse, the carpenter, the woman, the wheel, the sunshade, the chowrie[3], the jewel, the coin, the sword and the staff'[4]. But the Buddhist generally only enumerates seven 'jewels', viz. the *cakra*, *gaja*, *turaga*, *maṇi*, *strī*, *gṛhapati* and *senāpati* (or *pariṇāyaka*), cp. Franke Dīghanikāya p. 89.

23. D.: *paṃca mantisayāiṃ devāṇaṃ tassa | tesiṃ sahassaṃ acchīṇaṃ | tesiṃ nīe vikkamai | ahavā jaṃ sahasseṇam acchīṇaṃ dīsai*

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[1] *mahamahai* = *prasarati* Hc. IV, 78 with Pischel's remark.
[2] I have not been able to consult the Pālakāpya on this subject.
[3] *cammaṃ* of course stands for *cāmara*.
[4] Cp. J. J. Meyer Hindu Tales p. 84 n. 3.

taṃ so dohiṃ acchīhiṃ abbhahiyantarāgaṃ pecchai || This is evidently a quotation, but I do not know where it is from. Kāuṭ. p. 29, 10—11 says: *Indrasya hi mantripariṣad ṛṣīṇāṃ sahasram* | *tac cakṣuḥ* | *tasmād imaṃ dvyakṣaṃ sahasrākṣam āhuḥ* || Cp. WZKM. XXVIII, 221. We have here the old Vedic epithets of Indra *sahasrākṣa* (RV. I, 23, 4), *vajrapāṇi* (or *°bāhu*) and *puraṃdara*. D. remarks: *evam bhavati bahuśrutaḥ* | *so 'pi hi śrutajñānenāśeṣātiśayaratnanidhānatulyena locanasahasreṇeva jānīte* | *yaścāivaṃvidhas tasya sallakṣaṇatayā vajram api lakṣaṇam pāṇāu sambhavatīti vajrapāṇiḥ* | *pūḥ śarīram apy ucyate tad vikṛṣṭataponuṣṭhānena dārayati kṛśīkaraṇād iti puraṃdaraḥ* | *devāir api dharme 'tyantaniścalatayā pūjyata iti tatpatir apy ucyate* | *tathā ca* || *devā vi taṃ namaṃsanti jassa dhamme sayā maṇo tti* ||

26. *sāmājika* in Sanscrit only means 'an assistant at, member of an assembly', but here D. explains it: *samājaḥ samūhas taṃ samavayanti sāmājikāḥ* | *samūhavṛttayo lokāḥ* | Jacobi SBE. XLV, p. 48 translates it by 'merchant'. Ś. also mentions a varia lectio *sāmāiyaṃgāṇaṃ* (explained thus: *śyāmā atasī tadādīni ca tāny aṅgāni copabhojāṅgatayā śyāmādyaṅgāni*).

27. Cp. SBE. XLV, p. 48 n. *aṇāḍhiya* is said by D. to be *anādṛta*, but this is scarcely possible, and moreover there exists no god *Anādṛta*. Jacobi, who reads *āṇ°*, thinks it to be *ājñāsthita*, but the true reading seems to be *aṇ°*.

28. The translation in SBE. XLV, p. 49: 'Sîtâ with its dark waters' conflicts with the note ibd. and D., who says *nīlavatpravahā*, and declares *Nīlavat* to be = *Nīla*, the fourth of the *varṣadharaparvatāḥ* (Umāsvāti Tattv. III, 11; ZDMG. LX, 313). But it is possible to explain *nīlavantapavahā* by *nīlaprāntapravahā* 'flowing from the extreme verge of Mount Nīla', as the name of the range is *Nīla*, not *Nīlavat*. Ś. himself reads *°pabhavā*, but mentions *°pavahā* as a *pāṭhāntara*.

30. *Svayambhūramaṇa* (not in BR.) is the ocean, the resting-place of Viṣṇu (cp. SBE. XLV, p. 49 n. 2); it occurs also in the comm. of Tattv. III, 7 and ZDMG. LXIV, 400.

32. *saṃpāuṇejjāsi* is explained as = *(sam)prāpayet*, but it is, of course, a second person (Pischel § 460 sq.) and is translated so in SBE. XLV, p. 49.

Chapter 12.

D.: *vyākhyātam ekādaśam adhyayanam adhunā Harikeśamunivaktavyatānibaddhaṃ Harikeśīyākhyaṃ dvādaśam ārabhyate | asya cāyam abhisambandhaḥ | ihānantarādhyayane bahuśrutapūjoktā iha bahuśrutenāpi tapasi yatno vidheya iti khyāpanārtham tapaḥsamṛddhir upavarṇyata ity anena sambandhenāyātasyāsyādhyayanasya prastāvanārthaṃ Harikeśacaritaṃ tāvad ucyate* ||

The introductory legend of the commentary has been summarized by Jacobi SBE. XLV, p. 50 n. 1; and the whole chapter, which presents striking analogies to the Jātaka 497 (vol. IV, p. 375 ff.), has been treated by me in ZDMG. LXIII, 171—188.

1. According to Ś. there is a varia lectio *aṇuttaradhareharikeśo harikeśatayā śvapākatayety arthaḥ* | but I do not know anything about fair-haired *caṇḍāla*'s.

3. *baṃbhaijjaṃmi* | *brahmaṇām brāhmaṇānām mithyāyājanaṃ yasmin so 'yam brahmejyaḥ* | — *jannavāḍe* is the reading of D.

4. The compound is = *prāntopadhyupakaraṇa* — *anāryā aśiṣṭāḥ* |

5. °*paḍithaddhā* = °*pratiṣṭabdhāḥ* is the reading of D. and also of Ś., who, however, records °*baddhā* as a *pāṭhāntara*. The following verse is quoted:

aputrasya gatir nāsti svarge nāiva ca nāiva ca |
atha putramukhaṃ dṛṣṭvā paścād bhavati bhikṣukaḥ |

It is found in Boehtlingk Ind. Spr.2 443 (I, 81 sq.). There is also another metrical quotation applicable to this verse: *uktaṃ hi kena cit* | *agnihotrādikaṃ karma bālakrīḍeva lakṣyate* |

6(—7). Cp. Jāt. 497, g. 1 — *kālo varṇato vikarālo danturatvādinā bhayānakaḥ* | — *phokka tti* | *deśīpadaṃ tataś ca phokkā agre sthūlonnatā ca nāsāsyeti phokkanāsaḥ* |; cp. *phukkā mithyā* Deśīn. 6, 34 (ZDMG. LXIV, 174 n. 1). Concerning *pāṃsupiśāca* cp. my Kleine Beitr. z. indoiran. Myth. p. 13 ff.; Winternitz WZKM. XXVII, 230 ff. — *parivariya* was evidently read by D., who renders it by *parivṛtya nikṣipya* (but Ś. gives *parihṛtya*).

7. *ko re tuvaṃ* is a *pāṭhāntara* mentioned by Ś. and D. I have put it into the text, seeing that the Jātaka-verse also has *ko re tuvaṃ*. To be read: *āsāiha-m-āgao* from *āsāi iha*°. The expression *kkhalāhi* is explained by D. as a *deśī*-word for *apa-sar-*; but it must be a *tadbhava* from skt. *skhal-*.

8. This verse, which rather spoils the legend, is clearly a later interpolation.

10. Cp. Jāt. 497, g. 2. — *viyarijjai* | *vitīryate dīyate*. For *jāṇeha*, cp. Pischel § 510 extr. Ś. reads *jāyaṇajīviṇo tti*, but adds: *dvitīyārthe ṣaṣṭhī* | *pāṭhāntare tu prathamā* which must mean, as far as I understand, that it was taken sometimes as a plural nominative.

11. Cp. Jāt. 497, g. 3. D. quotes the following verse:

na śūdrāya matiṃ dadyān nocchiṣṭam na haviṣkṛtam |
na cāsyopadiśed dharmaṃ na cāsya vratam ādiśet ||

which is taken from Manu IV, 80.

12. Cp. Jāt. 497, g. 4. Ś. mentions a varia lectio: *ārāhagā hoha sapuṇṇakhettā*. D. reads *āsaṃsāe*, which does violence to the metre; *āsasāe* is probably a form of the same sort as those enumerated by Pischel § 593; the Jāt. has *āsasānā*. For *dalai* cp. Hoernle Uvās. II, n. 287.

13. Cp. Jāt. 497, g. 5. D. quotes this verse:

samam aśrotriye dānaṃ dviguṇam brāhmaṇe bruve |
sahasraguṇam ācārye anantaṃ vedapārage ||

14. Cp. Jāt. 497, g. 6. About *vihūṇa-* cp. Pischel § 120. D. quotes the following verses (from the MBh. ?):

ekavarṇam idaṃ sarvam pūrvam āsīd yudhiṣṭhira |
kriyākarmavibhāgena cāturvarṇyaṃ vyavasthitam ||
brāhmaṇo brahmacaryeṇa yathāśilpena śilpikaḥ |
anyathā nāmamātraṃ syād indragopakakīṭavat ||

15. Cp. Jāt. 497, g. 7. 18^d^. There is a varia lectio *bhāravahā* according to Ś. — D. says: *tathā ca vedānuvādinaḥ* ||
caren mādhukarīṃ vṛttim api mlecchakulād api |
ekānnaṃ nāiva bhuñjīta Bṛhaspatisamād api ||

Cp. BR. s. v. *mādhukara*, *madhukāra* and Sieg, Sagenstoffe p. 9.

17. D. gives the following quotation:

dadhimadhughṛtāny apātre kṣiptāni yathāśu nāśam upayānti |
evam apātre dattāni kevalaṃ nāśam upayānti ||

18. Cp. Jāt. 497, g. 8. Concerning *khattā* cp. ZDMG. LXIII, 177 n. 3. B[1,2] read *eyaṃ khu*, J. *eyaṃ tu*, but D. and A have only *eyaṃ*. D. reads *phaleṇa*, and explains it by *bilvādinā*; but the metre requires *phalaeṇa* = *phalakena* 'with a plank, a slab' (*phalaka* generally gives *phalaha* in Pkt., Pischel § 206, but cp. *phalaga* in Āyār. II, 1, 7, 4).

19. *vitta-* is = *vetra* 'a reed, cane, stick'. The reading *muṇi* in A.B[1] is certainly a gloss, as D. gives *ṛṣiṃ munim*.

20. In ZDMG. LXIII, 178 I have written *Bhaddā i* from having misunderstood Pischel § 93.

21. D. reads *dinnā mu*, and explains it by *dinnāsmi*. The word *vantā* is, of course, *vāntā* (*tyaktā* D.); but *vantā* might easily be a mistake for *cattā* (= *tyaktā*).

23. *mahāṇubhāvo* is mentioned as a *pāṭhāntara* by Ś. — *bhe* is certainly = *bhoḥ*, but D. explains it as = *bhavataḥ*.

24. Ś. mentions a varia lectio *viṇivāyayanti* = *vinipātayanti*.

26. Cp. Jāt. 497, g. 9; other parallels are quoted ZDMG. LXIII, 178 n. 3.

27. *agaṇiṃ* is to be read *agniṃ*, cp. Jacobi KZ. XXIII, 594 ff.; KS. p. 4.

28. D. says: *tathā ca vācakaḥ* | *kalpāntogrānalavat prajvalanaṃ tejasaikatas teṣām* | *tathā laukikāpy āhuḥ* |

na tad dūraṃ yad aśvānāṃ yac cāgnāu yac ca mārute |
viṣe ca rudhiraprāpte sādhāu ca kṛtaniścaye ||

29. Cp. Jāt. 497, g. 11, the two first lines of which run thus:

āveṭhitaṃ piṭṭhito uttamaṅgaṃ
bāhaṃ pasāreti akammaneyyaṃ

It is very difficult to find out the original reading of this verse, for the present one is certainly corrupt. D. explains it thus: *avaheṭhitāny adho nāmitāni piṭṭhi tti pṛṣṭhaṃ yāvat santi* | *aśobhanāny uttamāṅgāni yeṣāṃ te avaheṭhitapṛṣṭhasaduttamāṅgāḥ* | which is certainly solely based on a misunderstanding of the verse. In ZDMG. LXIII, 180 n. 3 I have suggested that we ought to read either *oheḍhiya°* (from *heṭh vibādhāyām* Dhp. 9, 35; 8, 13, also in Pāli 'violate' SN. 35 &c.) or rather *āveḍhiya°* (*veḍh-* = *veṣṭ-* Hc. IV, 221) = *āveṭhitaṃ* in the Jātaka. This is explained in the commentary as = *parivartitam* 'turned round', which makes good sense:

the head has been turned round, so that the face is at the back, whilst the explanation of D. 'bowed down towards the back' is less satisfactory. But *°sa°* seems hopelessly corrupt, although I scarcely doubt that p. *piṭṭhito* = *pṛṣṭhataḥ* 'backwards' is the correct reading. The following *pasāriyā*, of course, cannot be one member of a compound expression as D. declares it to be; it is clearly a gerund *prasārya*, and this yields us perhaps a possibility of understanding the verse; *avaheḍhiya* or, as I should prefer to read, *āveḍhiya* would then also be a gerund *āveṣṭya*, and the whole would run in Sanscrit: *āveṣṭya pṛṣṭhata uttamāṅgāni prasārya bāhūn akarmaceṣṭān* or, in AMg., *āveḍhiya piṭṭhio* (?) *uttamaṃge pasāriyā b. a.* But this is only a hypothesis which I dare not introduce into the text, as it has neither the support of D. nor of any single Ms. I am unable to find out what is the meaning of *avaeḍhiya,* mentioned as a *pāṭhāntara* by Ś. The word *nijjheriya°* is explained as = *prasārita-*, but no etymology is given; in ZDMG. LXIII, 180 n. 3 I referred to Hc. IV, 20: *kṣer nijjharo vā*, but the reading *nijjhāriya°* is false; *nijjheriya* might possibly be = **nijjhārya* = **niḥkṣārya* 'having let flow out', as *jhar* is well known as a prākrit substitute for *kṣar-* (Hc. IV, 173) — but this is wholly uncertain.

31. *hīliyā* is taken by D. as = *hīḍitāḥ*, a pluralis majestatis; but the original form may have been *hīliyaṃ*. Cp. Jāt. 497, g. 19^{d}; Jāt. 488, g. 20^{d}.

32. Ś. mentions a varia lectio: *puvviṃ ca pacchā ca taheva majjhe.* Cp. Jāt. 497, g. 18^{b}: *manopadoso mama n'atthi koci.*

33. Cp. Jāt. 497, g. 17^{b-c} (19^{c}).

36. This verse in *Āryā*-metre is certainly an interpolation; the rain of flowers, the showers of wealth, and the drums of the gods are typical incidents in the legends.

37. Ś. reads: *sovāgaputto Hariesasāhū* which is better.

38. I have written *suiṭṭhaṃ* = *sviṣṭam* on account of *sujaṭṭhaṃ* in v. 40, although D. and the Mss. have *suliṭṭhaṃ* — a slip that might easily occur.

39. *pāṇāi tti* | *prāṇino dvīndriyādīn* | *saṃbhavanti hi jale*[1] *pūtarakarūpās ta iti* | *bhūyāi bhūtāṃs tarūn* | *uktaṃ ca* ||

> *prāṇā dvitricatuḥproktā bhūtās tu taravaḥ smṛtāḥ* |
> *jīvāḥ pañcendriyā jñeyāḥ śeṣāḥ sattvāḥ prakīrtitāḥ* ||

[1] Concerning *pūtara* cp. Gaṇar. IV, 291; Triv. ad Hc. I, 170.

40. D. here makes a serious blunder, taking *ca re* to be *care*, and explaining it as = *caremahi yāgārthān pravartemahi*. The word *paṇolla-* is a substitute for *kṣip-* Hc. IV, 143; *ṇolla-* is undoubtedly from *nud-*.

41. Ś. reads *carejjā* instead of *caranti*, but mentions this as a *pāṭhāntara*.

42. Cp. SBE. XLV, p. 55 n. 1. 2.

44. There ought to be a *u* inserted after *jīvo*, to make the metre correct. In the second line read *kamma ehā*.

45. Probably to be read: *ke te hrae*. The expression *siṇhāo* is a spurious form, but it would be possible to read *jahiṃsi ṇhāo* here and in v. 46. 47.

46. There is a varia lectio *susīlabhūo* according to Ś. — D. quotes the following verses:

brahmacaryeṇa satyena tapasā saṃyamena ca |
Mātaṅgarṣir gataḥ śuddhiṃ na śuddhis tīrthayātrayā ||

and further

kuryād varṣasahasraṃ tu ahany ahani majjanam |
sāgareṇāpi kṛtsnena vadhako nāiva śudhyati ||

Chapter 13.

D.: *vyākhyātaṃ dvādaśam adhyayanam adhunā trayodaśam ārabhyate* | *asya cāyam abhisambandhaḥ* | *ihānantarādhyayane tapasi yatno vidheya ity uktaṃ tac ca kurvatā nidānam parihartavyam iti darśayituṃ yathā tan mahāpāpahetus tathā Citra-Sambhūtodāharaṇeneti darśyata ity anena sambandhenāyātasyādhyayanasya Citra-Sambhūtīyākhyasyādhyayanasānugamanārthaṃ Citra-Sambhūtavaktavyatā tāvad ucyate* || The following story has been edited by Jacobi Ausg. Erz. pp. 1—20. The whole chapter, which has a close resemblance to the Citta-Sambhūtajātaka (Jāt. 498; vol. IV, p. 390 ff.) and to some other texts, has been treated exhaustively in a very interesting dissertation by Leumann WZKM. V, 111 ff.; VI, 1 ff. (the text is to be found in vol. VI, pp. 22—27).

1. The first three verses (in Āryā-metre) are a later addition

(Leumann l. c. V, 131). The reading *Naliṇigummāo* in B[1] is certainly a gloss, as D. says *Padmagulmān Nalinīgulmavimānāt* (concerning this cp. Umāsvāti Jambudvīpasamāsa App. C p. 26[2]; Hem. Par. XI, 133 ff.[3]; Ind. Stud. XV, 292; XVII, 109; ibd. XVI, 422 *Naliṇigumma* is the name of a prince).

2. *Purimatāla* is not mentioned elsewhere. As there are often faults in these texts which may have arisen from a misunderstanding by the scribe of what was being read, one might perhaps conjecture *Kuru-Paṃcālaṃmi* or something similar.

5. The form *āsīmu* which I have put into the text will suit the metre (cp. Leumann WZKM. V, 134; Pischel § 515 gives the spurious reading *āsi mo*, and his explanation, which is that of the scholiasts, is wrong too).

6. Cp. Jāt. 498, g. 16. About *kāliṃjara* cp. Leumann l. c. V, 144 f. *mayaṃgatīrāe* is = *mṛtagaṅgātīre* (on the 'dead Ganges', cp. Leumann l. c. V, 142). It ought perhaps to be read as *mayagaṃgātīre.*

10. Cp. Jāt. 498, g. 1 (Leumann l. c. V, 134).

11. Cp. Jāt. 498, g. 3 (Leumann ibd. 135).

12. This verse certainly makes very little sense as it stands in the text; but a comparison (which Leumann did not make) with the g. 8 of the Jāt. 498 will help us somewhat to restore the original sense:

suladdhalābho vata me ahosi
gāthā sugītā[4] *parisāya majjhe*
so'ham isiṃ sīlavatūpapannaṃ
disvā patīto sumano 'ham asmi.

To judge from this the first half-verse ought to run thus:

mahattharūvā vayaṇappabhūyā gāhā sūgīyā n. s. m.

'a song of deep meaning condensed in words has been well recited in the midst of the assembly' (*nara-saṃgha = pariṣad*). As for the following half-verse *samaṇo* is, of course, to be altered into

[1] Also in B. 644.

[2] I owe this reference to Dr. W. Kirfel of Bonn.

[3] Hemacandra there refers to the Nalinīgulmādhyayana, which I do not know; it is perhaps Sūtrakṛt. II, 1 (called Puṇḍarīka).

[4] Cp. *gāthā sugītā* in g. 4.

sumaṇo (which is given as a *pāṭhāntara* by Ś.), but the first part is dubious. Perhaps it might be retained, and rendered somewhat like this: *yad bhikṣavaḥ śīlaguṇopetā iha yatante sumano 'smi jāto* 'that monks endowed with piety and virtue are exerting themselves here[1] — and I have become well pleased (with that)'.

But there is another question of much greater weight attached to this verse. From its connection with the g. 8 of the Jātaka it is quite clear that there was originally complete coincidence between this chapter and the Jātaka, and that our chapter in some points was subjected to considerable emendations. I hope this will be quite clear from the following brief comparison af the two texts:

Uttar. ch. XIII		Jātaka 498
v. 6	=	g. 15
» 10, 11, 12	=	» 1, 3, 8
» 18	=	» 16
» 26	=	» 20
» 27	=	» 21
» 30	=	» 22
» 32	cp.	» 24

From this comparison it is at once evident that v. 6 is wrongly placed, for otherwise the verses and the gāthā's follow after each other in the same order, although there are other verses between them which are not related to each other. Further, in Uttar. vv. 1—3 are later additions (cp. supra), as is certainly also v. 4, for it is not the king but the ascetic who ought to speak the verses concerning the former births. Vv. 5—7 are certainly original, but I have a firm conviction that 8—9 ought to be rejected as late, because 8 speaks of the *nidāna*, which is made the main theme of the chapter in the Jain version, though it is never mentioned in the Jātaka, while 9 was already shown by Leumann to be suspect, and the reasons he gave were convincing, l. c. 134 sq. Then v. 10 is spoken by the king (Leumann), but not to the ascetic. From its coincidence with g. 1 it is clear that the Uttar. knew the story of the man who brought

[1] This, of course, is to be understand as the contents of the song mentioned in the first half-verse. Ś. tries to render *ihajjayante* as = *iha arjayante*, but this would certainly give *iha-m-ajjayante*.

ascetic's reply to Brahmadatta (= Sambhūta) — a feature preserved also in the Jain *kathānaka* (Ausg. Erz. p. 18). V. 11 (= g. 3) is the answer of the messenger as heard by Citta; v. 12 (= g. 8) is the speech of the king to the ascetic when he comes to see him, and 13—14 contain the offer he makes him of pleasures and wealth (cp. g. 10 with a noteworthy resemblance of words). V. 15 is an *itihāsa*-verse, telling us the same thing as the prose passage in the Jātaka p. 396, 19—20. According to this the ascetic ought to speak six verses: these are gg. 11—16, and in our chapter they correspond to vv.[1] 16, 17 (cp. the contents of gg. 11—14, especially 13), 18 (= g. 15) and 5—7 (of which 6 = g. 16); v. 6 ought certainly to be inserted here. V. 19 was no doubt written later on the pattern of 18[2]. Vv. 20—26 contain the second part of Citta's speech, corresponding to the gg. 17—20, and of these 26 is = g. 20. As 23—25 are very suspicious from a metrical point of view, there is reason to believe that this portion contained four verses in the original legend, as it still does in the Jātaka. Then follows the reply of Brahmadatta in 27—30, corresponding to gg. 21—23. As v. 28 is to be unreservedly rejected, partly for metrical reasons and partly because it contains a hint as to the former life of Brahmadatta (as *Sambhūta*) that was certainly not in the original legend, and as v. 29 is suspicious on account of the metre, we find here only two verses, of which 27 is = g. 21 and 30 = g. 22 (g. 23 may be a later addition, as it gives a hint of that conclusion of the story which is specially Buddhistic). Finally vv. 31—33 contain the last speech of Citta and the account of his taking leave of the king, which is contained in the gg. 24—28 (there is a slight resemblance between v. 32 and g. 24). The end, vv. 34. 35, is certainly an addition made be the Jain poet[2].

Moreover, it must be admitted that the Jātaka has also verses which are decidedly later additions, e. g. g. 2. 6 (and perhaps 7), 9 and possibly one or two others as well. As for gg. 4—5, I am not sure whether they are to be deemed as original or only as a metrical paraphrase of an older version in prose.

But from the facts discussed above we may with some consi-

[1] In śloka; cp. the confusion of śloka and triṣṭubh in the six gg. of the Jātaka in this passage.

[2] Leumann l. c. p. 132.

derable degree of probability draw a conclusion concerning the contents of the ancient legend which was the origin of both the Jain and the Buddhist tales, and of which out of the texts in their present state an accurate reproduction may be pieced together. After an introduction, which is contained in the prose version of the Jātaka and in the Jain tales, there followed a conversation between the king and the messenger (2 vv. = vv. 9—10, g. 1. 3); then, probably, the prose version related that the king went to see the ascetic, and that he spoke to him, his words occupying two or three verses (= vv. 12. (13). 14, g. 8. (9). 10). The ascetic then replied in six verses (= vv. 16. 17. 18, s. 6. 7., gg. 11—16), in which he reminded him of their respective former existences. After that he exhorted him to abandon worldly pleasures (four verses? = vv. 20. 21. 22. 26, gg. 17—20). The king replied in two (three?) verses, telling him that he was unable to do so (= vv. 27. 30, gg. 21. 22. (23)). After that the ascetic made a final speech in some three or four verses (= vv. 31. 32. 33, gg. 24—28). The total sum of verses in the original legend would be twenty-three or twenty-four. The concluding part was probably in prose.

I have dealt at some length with this topic, as it seems to me to be of the greatest importance for a right understanding of the whole origin and growth of the legend and of its different versions.

13. Cp. Jāt. 498, g. 10^a: *rammaṃ . . . āvasathaṃ.*

14. Cp. ibd. 10^b: *nārīgaṇehiṃ paricārayassu*, and cp. Leumann l. c. VI, 23 n. I have introduced *pariyārayanto* into my text, as Ś. gives it as a *pāṭhāntara.*

15. Ś. evidently reads *vakkaṃ* instead of *vayaṇaṃ*, which is, however, quoted as a *pāṭhāntara.*

17. According to Ś. this verse does not occur in the Cūrṇi.

18. Cp. Jāt. 498, g. 15. Concerning *duhao gayāṇaṃ* cp Leumann l. c. V, 136. Instead of *vasīya* read *vasīma* (Leumann).

19. *vucchāmu* is = *avātsma* (Pischel § 516), but with a weak root-form (**utsa-* for *vātsa-*).

20. Ś. also recognises a varia lectio *āyāṇam eva aṇucintayāhi.*

22. D. quotes this verse:

na pitā bhrātaraḥ putrā na bhāryā na ca bāndhavāḥ |
na śaktā maraṇāt trātuṃ magnā saṃsārasāgare |

25. The reading *ikkagaṃ* (B^1) would restore the metre of the first hemistich.

26. Cp. Jāt. 498, g. 20 (Leumann l. c. 137 sq.). The Jāt. has *hanti* instead of *harai*, which would suit the metre better. The expression *karmāṇi mahālayāni* is explained as *pañcendriyavyaparopanakuṇima*[1]*bhakṣaṇādīni*.

27. Cp. Jāt. 498, g. 21. Ś. also recognises the varia lectio: *ahaṃ pi jāṇāmi jo ettha sāro* (cp. Leumann l. c. 20 n.). The Jāt. has *duccajā* (= *dustyajāḥ*) instead of *dujjayā*; but the grounds on which Leumann would like to reject the latter do not appear convincing to me.

28. Concerning the first half-verse cp. Leumann l. c. VI, 26 n.

30. Cp. Jāt. 498, g. 22 (Leumann l. c. 138).

31. The metre of the first hemistich is not correct, but I do not know exactly how to emend it. D. quotes this verse:

kṣaṇayāmadivasamāsacchalena gacchanti jīvitadalāni |
iti vidvān api katham iha gacchasi nidrāvaśaṃ rātrāu ||

32. Cp. the contents and general mode of expression in Jāt. 498, g. 24^{a-b}. Ś. quotes the varia lectio *jai tāva bhoge*.

33. *mohaṃ* = *mogham*, cp. Leumann l. c. 134.

35. Ś. reads *udattacārittatavo*, but also recognises the reading *uddagga°* as a *pāṭhāntara*.

Chapter 14.

D.: *vyākhyātaṃ trayodaśam adhyayanam adhuneṣukārīyākhyaṃ caturdaśam ārabhyate | asya cāyam abhisambandhaḥ | ihānantarādhyayane mukhyato nidānadoṣa uktaḥ prasaṅgato nirnidānatāguṇo 'tra tu mukhyataḥ sa evocyata ity anena sambandhenāyātasyāsyādhyayanasya prastāvanārtham Iṣukāravaktavyatā tāvad ucyate* ||

The legend given by D. in the introduction to this chapter is taken from the Niry. vv. 407—417, and is also told by Śāntyācārya; his version is related by Leumann WZKM. VI, 14 ff.[2]

The text of this chapter was edited by Leumann ibd., pp. 27—33; the whole chapter has been treated by myself, in connexion

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[1] *kuṇima* pkt. for *kuṇapa*.

[2] This legend certainly presents a rather striking resemblance to the prose introduction of the Jāt. 509, and must consequently be old.

with related texts (Jāt. 509 and MBh. XII, 6521 ff. 9928 ff.), in ZDMG. LXII, 725—747.

1. *ekavimānavāsinaḥ:* the heavenly region was *Padmagulma.* Concerning the name *Usuyāra* (= *Esukārī* Jāt. = *Iṣukāra*) cp. Leumann WZKM. VI, 19 sq. and ZDMG. LXII, 727 n. 1.

2. *jahāya* is rather suspicious as having no object (D. supplies *bhogādīn*). At any rate these two first verses are certainly a late addition, for the second one either forestalls facts that only come out as the result of the whole legend or else relates circumstances mentioned in the introductory legend of the Niry. and Ṭīkā, that have no essential connection with the chapter itself.

6. The last half of the first hemistich is corrupt, and the construction of *je yāvi divvā* (= *ye cāpi divyāḥ*) is quite wrong. I cannot, however, offer any emendation of the line.

7. Read *bavhantarāyaṃ.*

8. D. quotes the following verse:

putreṇa jāyate loka ity eṣā vāidikī śrutiḥ |
atha putrasya putreṇa svargaloko mahīyate ||

9. Cp. Jāt. 509, g. 4; MBh. XII, 6527. 9933. Ś. reads *paḍiṭhappa* instead of *pari°*. D. seems to take *jāyā* as an attribute of *putte*; it is of course a vocative, and as the Jātaka has in the corresponding half-verse *tāta*, one should perhaps read *tāyā* in the original text (cp. v. 18 infra).

10. Ś. also records the varia lectio *loluppamāṇaṃ.*

11. According to Ś. there is also the reading *kāmaguṇesu.*

12. Cp. Jāt. 509, g. 5; 543, g. 138[a]. D. quotes the following verse:

śilpam adhyayanaṃ nāma vittam brāhmaṇalakṣaṇam |
vṛttastham brāhmaṇam prāhur netarān vedajīvakān ||

14. Cp. Āyār. I, 2, 1, 1; Sūtrakṛt. I, 5, 2, 18. 10, 18.

15. Cp. MBh. XII, 6542[a].

18. About *tāyā* cp. v. 9 supra. Concerning *sattā* cp. SBE. XLV, p. 62 n. 1.

19. D.: *yad dravyatve saty amūrtaṃ tu nityam ākāśavat* | Cp. SBE. XLV, p. 62 n. 2.

20. Cp. Jāt. 509, g. 10 (ZDMG. LXII, 730).

21. Cp. MBh. XII, 6528.

22. Cp. MBh. XII, 6529. The word *hume* is explained as = *bhavāmi*, but I doubt whether the form is correct; it may be *hu me* = *khalu me*, and if so, then *cintāpara-* is used as a substantive (cp. Turner JRAS. 1913, p. 302).

23. Cp. MBh. XII, 6530. D. quotes this verse:

titthayarā gaṇahārī suravaiṇo cakkikesavā rāmā |
saṃhariyāhayavihiṇā sesesu jiesu kā gaṇaṇā ||

'The prophets and the apostles, the highest gods, the universal monarchs, the Vāsu- and Baladeva's have been taken forth by unconquered Fate — what do then other beings matter?'

26. *duhao* cp. SBE. XLV, p. 63 n. 2.

27. Cp. Jāt. 509, g. 7. *jāṇe* is the reading of A, and suits the metre; it is an irregular form for skt. *janyāt*, the Pāli text has *jaññā*.

28. D. quotes the following verse:

kāsāu gatir jagati yā śataśo na jātā
kiṃ tat sukhaṃ yad asakṛn na purānubhūtam |
kās tāḥ śriyo na khalu yā bahuśo 'py avāptāś
cetas tathāpi tava vardhata eva vāñchā ||

29. Cp. Jāt. 509, g. 15:

sākhāhi rukkho labhate samaññam
pahīnasākham pana khānum āhu
pahīnaputtassa mam' ajja hoti
Vāseṭṭhi bhikkhācariyāya kālo.

The sense of the verse would certainly be improved if the hemistiches were to be put in the same order as they are in the Jātaka. *samādhi* is explained as = *svāsthya*, which the word does not mean in other cases. But AK. III, 4, 17, 100 recognises *samādhi* = *samarthana* 'fitness, capability', which would pretty accurately suit our passage.

31. *kāmaguṇā ime te* is the reading of A. B[1, 2]. J. L., but D. explains it as if we ought to read: *kāmaguṇā ĕe te*. Ś. appears to read *susaṃhiyā*, explaining it as = *susaṃhṛtāḥ*.

33. *mā . . . saṃbhare* is explained by D. *mā . . . smārṣīḥ*, which is possible. But I should rather think that *sambhare* is a locative from *sambhara* = *smara* (or **saṃsmara* = *saṃsmaraṇa*) 'remembrance, love', and that *mā hū* represents *mā bhūḥ*, viz. 'may you not at the remembrance of your relations . . .'

34. Ś. also reads *em ee* and records a varia lectio *imee*.

38. The meaning of this verse (as also of 44—45[a]) is only intelligible with the help of the story told in the Jātaka (cp. ZDMG. LXII, 731 sq.). Cp. Jāt. 509, g. 18.

40. D. quotes the following verses:

kaścit sakhe tvayā dṛṣṭaḥ śrutaḥ saṃbhāvito 'pi vā |
kṣitāu vā yadi vā svarge yo jāto na mariṣyati ||

and further

atthena Nandarāyā na tāio godhaṇeṇa Kuiatto |
dhaṇṇeṇa Tilayaseṭṭhī puttehiṃ na tāio Sagaro ||

'King Nanda was not saved by his wealth, nor Kuiatta (?) by his many cows; the merchant Tilaka was not saved by his seed, nor Sagara by his sons'.

44—45. Cp. note on v. 38 infra. On *lahubhūya-vihāriṇo* cp. Schubring Ācār. p. 97. The expression *mama hatth'ajja-m-āgayā* according to D. = *mama hastam ārya āgatāḥ*, but it is probably to be rendered by *mama hasta adya āgatāḥ* 'just now come into my hand'.

46. *kulala* (cp. SBE. XLV, p. 62 n. 1) is, of course, not = *kúlāla* 'owl' (Pischel § 80), but *kurara* 'sea-eagle', mentioned as a synonym of *utkrośa* in AK. II, 5, 23 (cp. *ukkuso kuraro* in Pāli, O. Franke Pāligrammatik pp. 68, 70). The form *viharissāmi* spoils the metre; D. explains it as = *cariṣyāmi*, and it seems probable that here the word of the text has been ousted by the explanation, so that we ought to read *carissāmi*.

47. *giddhovamā u* (or *giddhovamāu*?) is to be rendered by *gṛdhropamayā* 'by the parable of the vultures' (not 'similes of the greedy man', SBE. XLV, p. 68). The words *urago suvaṇṇapāse vva* make bad metre; the following verse begins with *nāgo* 'elephant', and I think we had here originally *nāgo* 'serpent' (*nāgo suvaṇṇapāse vva*); it was explained as = *urago, nāgo,* and in that way the gloss crept into the text.

48. Cp. Jāt. 409, g. 20.

49. The verses from here to the end of the chapter certainly do not belong to the original legend, but must have been composed by the Jain author. Here Ś. reads *raṭṭhaṃ* instead of *rajjaṃ*.

51. Ś. mentions a varia lectio *dhammaparaṃparā* instead of °*parāyaṇā*, which seems to make quite as good sense.

Chapter 15.

D.: *vyākhyātaṃ caturdaśam adhyayanāṃ samprati sabhikṣunāmakam pañcadaśam ārabhyate | asya cāyam abhisambandhaḥ | ihānantarādhyayane nirnidānatāguṇa uktaḥ sa ca mukhyato bhikṣor eva bhikṣuś ca guṇata iti tadguṇā anenocyante | ity anena sambandhenāyātasyādhyayanasyādisūtram ||*

1. D. quotes the following verse:

egāṇiyassa dosā itthī sāṇe taheva paḍiṇīe |
bhikkhuvisohiṃ ahacca ya tamhā u sa viijjae gamaṇaṃ ||

'the sins of the alone-living (monk) are women, apathy (?)[1] and enmity; that is why he ought to go on with his wandering, not hurting the purity of his begging-tour'.

2. *savvadaṃsī* : *sarvaṃ gamyamānatvāt prāṇigaṇam paśyaty ātmavat prekṣate sarvadarśī |*

6. *kutūhalaṃ stryādiviṣayam.*

7. Cp. the note on VIII, 13 (supra) and SBE. XLV, p. 70 n. 3 (cp. ibd. XXII, p. 161 n. 1). The word *chinna* apparently means the rending of clothes (cp. Varāh. Bṛhs. chapter 71). D. quotes this verse:

aṃjaṇakhaṃjaṇakaddamalitte mūsiyabhakkhie aggividaḍḍhe |
tunniyakuṭṭiyapajjavalīḍhe hoi vivāgo suho asuho vā ||

'when (a cloth) is smeared with collyrium or lampblack[2] or dirt, gnawed by rats, burnt by fire or rent[3], destroyed[4] or eaten at the borders, there arises a good or evil result (out of that)'; and, moreover, he quotes the stanzas given by Jacobi (SBE. XXII, 161 n. 1) from the Comm. on Āyār. II, 5, 1, 15. *sara-* = *svara-* (cp. Varāh. Bṛhs. chapters 88, 90 and 95). The following verses are quoted:

sajjaṃ ravai maūro kukkuḍo risahaṃ saraṃ |
haṃso ravai gandhāraṃ majjhimaṃ tu gavelayā ||

---

[1] I do not know what *sāṇa* is; can it possibly be *styāna* 'apathy'? Or is *sāṇe* simply a slip instead of *māṇe* 'pride'?

[2] *khañjana* means *kajjala* according to the comm. to XXXIV, 4 infra.

[3] *tunniya* = *tunna*?

[4] About *kuṭṭ-* cp. Schubring Āyār. s. v.

'the peacock sings the *ṣaḍja*, the cock the *ṛṣabha*, the goose the *gāndhāra*, and the *gavāiḍuka*[1] the *madhyama*-note (viz., the first second, third and fourth primary; notes)'; further

sajjeṇa lahae vittaṃ kantaṃ ca na viṇassae |
gāvo puttā ya mittā ya nārīṇaṃ hoi vallabho ||
risaheṇa u īsariyaṃ seṇāvaccaṃ dhaṇāṇi ya | ityādi

'by (hearing) the *ṣaḍja* be obtains wealth, and does not lose his beloved; (he obtains?) cows, sons and friends, and becomes a favourite amongst women; by (hearing) the *ṛṣabha* he obtains a kingdom, the position of a commander-in-chief and wealth', &c.

For *bhāumam* = *bhūmāu bhavam bhūkampādilakṣaṇam* the following verse is quoted:

śabdena mahatā bhūmir yadā rasati kampate |
senāpatir amātyaś ca rājā rāṣṭraṃ ca pīḍyate ||

and for *āntarikṣam* (= *gandharvanagarādi*) these:

kapilaṃ sasyaghātāya māñjiṣṭhaṃ haraṇaṃ gavāṃ |
avyaktavarṇaṃ kurute balakṣobhaṃ na saṃśayaḥ ||
gandharvanagaraṃ snigdhaṃ saprākāraṃ satoraṇam |
sāumyādiśaṃsam āśritya rājñas tad vijayaṃkaram ||

Further for *svapna* (cp. note on VIII, 13) the following:

gāyane rodanam brūyān nartane vadhabandhanam |
hasane śocanam brūyāt paṭhane kalahaṃ tathā ||

Cp. v. Negelein Traumschlüssel des Jagaddeva p. 237 ff. (II, 43—44) for very close parallels to this verse.

From the *lakṣaṇavidyā* (cp. note on VIII, 13) the following verse is quoted:

cakkhusiṇehe suhao dantasiṇehe ya bhojaṇam iṭṭhaṃ |
tayanchena ya sokkhaṃ nahanehe hoi paramaṃ dhaṇaṃ ||

i. e. *cakṣuḥsnehe suhṛd dantasnehe ca bhojanam iṣṭam | tvaksnehena ca sāukhyaṃ nakhasnehe bhavati paramaṃ dhanam |*

From the *daṇḍavidyā* six verses are quoted in the story of Karakaṇḍu (Ausg. Erz. p. 36, 26 ff.), to which D. here refers. The *vāstuvidyā*[2] is explained as = *prāsādādilakṣaṇābhidhāyakaṃ*

[1] Cp. v. Bradke ZDMG. XXXVI, 470; Leumann Āup. s. 165.
[2] Cp. Bühler WZKM. VIII, 29.

śāstram; it is treated by Varāhamihira in the Bṛhs. ch. 53. The *aṅgavidyā* (Varāh. Bṛhs. ch. 51) is referred to by the verse *sirapphuraṇe kira rajjam | ityādi* (quoted above, note on VIII, 13). The *śāstra* called *svarasya vijayaḥ* is illustrated by this verse:

sāmāsārasavāyasakosiyasayavattarāsahasivāo |
jambuyavasahā vāmāpaṭṭhāṇe kajjasiddhiyarā ||

'when the female cuckoo[1], the heron, the crow, the owl, the woodpecker[2], the donkey, the female and male jackals and the bull (sound) from the left side, they forebode success in (all) undertakings'.

For this passage cp. Franke Dīghanikāya p. 13 ff. (with very instructive notes). These varieties of science seem to have been equally abhorred by Buddhists and Jains.

8. *nettaṃ ti | netraśabdena netrasaṃkārakam iha sāuvīrāñjanādi gṛhyate* | — D. quotes this verse:

varjayed vidalaṃ śūlī kuṣṭhī māṃsaṃ jvarī ghṛtam |
navam annam atīsārī netrarogī ca māithunam ||

9. *kṣatriyā rājāno gaṇā Mallādisamūhā Ugrā ārakṣikādayo rājaputrā nṛpasutāḥ . . . . bhogikā viviṣṭanepathyādibhogavanto 'mātyādayaḥ* | *gaṇa* may be identical with *saṅgha*, the term by which Kāuṭ. XI, 1 (p. 376) denotes the Malla's, Licchivi's &c. The Ugras are a well-known mixed caste (Kṣattriya and Śūdrā), Kāuṭ. III, 7 (p. 164); Manu X, 9 &c. As regards *Bhoiya*, which is explained as being = *Bhogika*, I think D. has committed an error, for I consider *Bhoiya* may be = *Bhoja* (in Pkt. *Bhoga*, Āup. S. §§ 23. 38; KS. &c.), a well-known Kshattriya race. This is certainly the opinion of Jacobi, SBE. XLV, p. 71 n. 2. There is indeed a *pāṭhāntara* to this verse in Ś., but I am unable to make out how it runs.

12. Cp. SBE. XLV, p. 72 n. 1. The verse is certainly corrupt in some way or other, and Devendra's attempt to explain it leads him into adopting some very audacious modes of interpretation. D. quotes the following verse:

sāhavo to ciyatteṇa nimantejja jahakkamaṃ |
jai tattha kei icchejjā tehiṃ saddhiṃ tu bhuṃjae ||

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[1] About *śyāmā* cp. BR.

[2] *śatapattra* means both 'woodpecker' and 'cuckoo, peacock' or 'parrot'.

'the monks must with amiability make invitations in due order; if there are any people who accept, they must eat together with them'.

13. On *āyāmaga* and *sovīra* cp. SBE. XLV, p. 72 n. 2. 3.

14. *vihijjai* is said by D. to be *vyathate* | *dharmadhyānatas trasate*; but this seems highly improbable, as *vyath-* seems to give *va(t)h-* in Prākrit (cp. *pavvahiya-* = *pra-vyathita-* Āyār. I, 2, 1, 1. 2, 4, 3). I think *vihijjai* is = *vi-hīyate*.

15. For *sahia* cp. SBE. XLV, p. 72 n. 4. It spoils the metre, but I have retained it nevertheless in the text, as D. comments upon it.

Chapter 16.

D.: *vyākhyātam pañcadaśam adhyayanam adhunā ṣoḍaśam ārabhyate* | *asya cāyam abhisambandhaḥ* | *ihānantarādhyayane bhikṣuguṇā uktās te ca tattvato brahmacaryavyavasthitasya bhavanti* | *tad api brahmaguptiparijñānata iti* | *tā ihābhidhīyanta ityanena sambandhenāyātasyāsyādhyayanasyādisūtram* ||

1. *sevittā havai* is undoubtedly an older and better reading than *sevijjā*; as regards the form cp. Pischel § 582 n. 3.

5. *kuḍyaṃ leṣṭukādiracitam*: *kūiya°* must be the proper reading, although it is only retained in B[1], cp. Skt. *kūj-*.

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1. D. quotes the following verse:

aṭṭhamīpakkhie mottuṃ vāyaṇākālam eva ya |
sesakālam āyantīo neyāo 'kālacārīo ||

'omitting the *aṣṭamī* and the *pakṣa*-days and also the time for sermons those women who come at other times are to be known as coming at the wrong time'.

4. *saṃsthānam ākāraḥ*. D. quotes this verse:

asakkaṃ rūvam addaṭṭhuṃ cakkhugoyaram āgayaṃ |
rāgaddose ya je tattha te buho parivajjae ||

'it is impossible not to see a figure that comes within range of the

eye; but the wise man avoids the sympathy and antipathy that are there'.

5. Cp. § 5 supra.

6. In another version according to Ś. the first half-verse runs thus: *hassadappaṃ raiṃ kiḍḍaṃ sahabhuttāsiyāṇi ca* |

7. *madaḥ kāmodrekaḥ.*

8. Ś. apparently reads *dhammaṃ laddhaṃ*, as he explains it as = *dharmyaṃ labdham.* — *jattatthaṃ* = *yātrārthaṃ saṃyamanirvāhanārthaṃ na tu rūpādyartham* |

10. *Kāmaguṇāḥ* | *kāmasya guṇā upakārakāḥ.*

12. *sahabhuttāsiyāṇi* does not make good sense. I suppose that *hāsa°* (or *hassa°* = *hāsya°*) is the right reading, as B[1. 2] give *hasiyaṃ*. From D. nothing conclusive is to be gathered. *tālauḍaṃ* is rendered *tālapuṭam*, which, however, will give no reasonable sense here; probably Jacobi (SBE. XLV, p. 77 n. 1) is right in suggesting it to be *tālakūṭa* = *kālakūṭa*.

17. The translation of the last half-verse in SBE. XLV, p. 77 is not quite to the point. D. says: *siddhā purātanāsūtsarpiṇīṣu siddhyanti . . . mahāvideheṣu . . . setsyanti tathāpare anantāyām anāgatāddhāyām.* Consequently we must translate: 'through it (the law of the Jinas) (some beings) have attained perfection, (others) do it (just now), and (still others) will do it (in the future)'.

Chapter 17.

D.: *vyākhyātaṃ ṣoḍaśam adhyayanam adhunā pāpaśramaṇīyākhyaṃ saptadaśam ārabhyate* | *asya cāyam abhisambandhaḥ* | *ihānantarādhyayane daśa brahmacaryaguptaya uktās tāś ca pāpasthānavarjanād evāsevituṃ śakyante* | *iti pāpaśramaṇasvarūpābhidhānatas tad evocyata ityanena sambandhenāyātasyādhyayanasyādisūtram* ||

1. D.: *prathamaṃ siṃhavṛttyā pravrajya paścāt punar yathāsukhaṃ yathā tathā nidrāvikathādikaraṇalakṣaṇena prakāreṇa sukham ātmano 'vabhāsate* | *tuśabdasyāiva kārārthatvād yathāsukham eva śṛgālavṛttyāiva vihared ity arthaḥ* || Ś. says: *paṭhyate ca* | *je ke ime* (= *ayam*).

4. *khiṃsai nindati*: *khiṃs-* is a verbal root of rare occurrence, cp. *khiṃsaejjā* XIX, 83 (infra), *khiṃsae* Āyār. I, 2, 4, 4;

Uvaesamālā v. 331 (GSAI. XXV, 226), *khiṃsiya* KS. Schubr. 6, 1, *khiṃsaṇijja-* Nāyādh. 3, 27. *khiṃsaṇa-* = *nindana* Āup. S. § 32 and *khiṃsaṇā* ibid. § 116. Leumann is certainly right in thinking it to be a desiderative form of the root *kṣan-*, cp. IF. XXXV. 217 f.

6. *hariyāṇi dūrvādīni.*

7. *nisejjā* = *niṣadyā svādhyāyabhūmiḥ*; *niṣadyā* is 'a small bed or couch'. About *pādakambala* cp. SBE. XLV, p. 78 n. 2.

8. As regards *davadavassa* cp. J. J. Meyer Hindu Tales p. 14 n.; Tessitori GSAI. XXV, 176. It would be **drava-dravasya* in Skt, the construction of which is scarcely intelligible. But there is also in Skt. a verb *dravasyáti* (*paricaraṇe*), gaṇa *kaṇvādi* to Pāṇ. III, 1, 27. *caraī*: from D. it seems as if we had to read *saṃcaraī.* On *ullaṅghanaḥ svavatsaḍimbhādīnām adhaḥkartā* cp. I, 33 supra).

9. Cp. SBE. XLV, p. 79 n. 1.

10. Ś. himself reads *guruparibhāsae*, but mentions *°paribhāvae* as a *pāṭhāntara.*

11. D. gives *pramukharaḥ prakarṣeṇa mukharaḥ*, which proves that we must read *pamuhare.*

12. *'vivādam ca' kalahaṃ caḥ pūraṇe | udīrayati | kathaṃ cid upaśāntam api utprāsanādinā pravṛddhiṃ nayati |* The translation 'is a controversialist' in SBE. XLV, p. 79 is not quite to the point. *atta°* = *āpta°*, but Ś. reads *attapaṇhahā*, and explains it as = *ātmapraśnahā.*

14. *sasarakkhapāe* = *sarajaskapādaḥ*, but *°sarakkha°* cannot be = *rajaska-* according to any known rule of grammar. Still, *°sarakkha°* may be correct, for we find *śaras-* 'a thin cover of ashes' Āp. Śr. S. VI, 9, 1, and Skt. **śaraska-*, a derivation from *śaras-*, like *rajaska-* from *rajas-*, may mean 'covered with ashes or dust'; from this form we should get in Prākrit *sarakkha-.*

15. Concerning the prohibition to eat milk and things produced from milk cp. J. J. Meyer Hindu Tales p. 271 n. 3. But the *paṇḍarabhikkhu* spoken of in the Samarāiccakahā as avoiding all products of the cow (Jacobi apud Hertel Pūrṇabhadra's Pañc. p. 295, cp. *pāṇḍarabhikṣuḥ* in Mahāvyutp. 178, 25) cannot well be a Jaina monk; and this is still more impossible if he is really (as Jacobi suggests) identical with the *śvetabhikṣuḥ* of whom the Jain Pañc. (Pūrṇabhadra) p. 181, 21—22 says:

narāṇām nāpito dhūrtaḥ pakṣiṇām cāiva vāyasaḥ |
catuṣpadām śṛgālas tu śvetabhikṣus tapasvinām ||

Moreover, Dr. Meyer l. c. points to Prabandhacintāmaṇi p. 115, where the Jain ascetics are derided by an enemy of Hemacandra for eating too much milk, curds and ghee. Consequently, there cannot have been a strong restriction imposed on the Jaina monks concerning the use of milk. It may be that some heterodox sects — and the Jains amongst them — shunned milk on account of its frequent use in the Brahmanic ritual. Moreover, the Jains of course believe milk to be full of small living organisms which might be destroyed by people partaking of milk, curds, butter &c. (cp. for instance the verse from Devendra in ZDMG. 64, 398, 13—14).

16. *atthantammi* = *astamayati* D. We find in AMg. JM. M. *atthamaṇa-* = *astamayana-* (Pischel § 149), *atthamia* = *astamita-*, but also *atthāai* = *astāyate* (Pischel § 558), and from this may be derived a participle **atthā(y)anta-* > **atthāanta-* > **atthānta-* > *atthanta-*.

17. *parapūṣaṇḍāḥ Sāugatādayaḥ*. D. here quotes the verse:

mṛdvī śayyā prātar utthāya peyā &c.

which seems to have been quite common amongst the Jains; it is quoted from the comm. on Sthān. VIII by Leumann WZKM. III, 332 n. 2. About *gāṇamgaṇika-* cp. SBE. XLV, p. 79 n. 2.

18. There is a reference to this verse in J. J. Meyer, Hindu Tales p. 26 n. 2, which probably applies to the next one.

19. *jemai* and *jimai*, substitutes for *bhuj-* Hc. IV, 110. *jim-* 'to eat' is found also in Skt. (BR. s. v.) although the root is decidedly Prākṛtic.

20. Concerning *pañcakuśīlasaṃvṛtaḥ* cp. SBE. XLV, p. 80 n. 2. Read *garhie* to make the metre correct.

21. The text of the last half line is not quite certain. According to D. we really ought to read as in the text above: *ārāhae logam iṇaṃ tahā paraṃ*, which is also the reading of B^2 and J[1]. But A has: *ārāhae duhao logam iṇaṃ*, above which has been written the correction *ā. l. i. t. p.* (as in our text). This is also the reading of B^1 (and two other B. Mss., while another one

[1] With the slight mistake of *pari* for *paraṃ*.

has tried to combine both readings (B. 644) giving: *ā. d. l. i. tahā paraṃ*. The question from where the word *duhao* originated can scarcely be solved, as there is nothing in the text that would suggest the introduction of this word, it being perfectly clear and reasonable without it.

Chapter 18.

D.: *uktaṃ saptadaśam adhyayanam adhunā Saṃjayīyākhyam aṣṭādaśam ārabhyate | asya cāyam abhisambandhaḥ | ihānantarādhyayane pāpasthānavarjanam uktam tac ca saṃyatasyāiva sa ca bhogardhityāgata eveti sa eva Saṃjayodāharaṇata ihocyata ity anena sambandhenāyātasyāsyādhyayanasyādisūtram* ||

1. *migavva-* is, of course, *mṛgavya-*. D. says: *pāṭhāntareṇa mṛgavadham*, but *migavahaṃ* would scarcely suit the metre.

2. *hayāṇī* &c. is explained by D. as being = *hayānīka-*, which is impossible. J. J. Meyer Hindu Tales p. 82 n. 1 is certainly right in deriving the words from **hayānī* &c., although such forms do not exist in Sanscrit (but cp. *Indrāṇī*, *Brahmāṇī* &c., Johansson Uppsalastud. p. 49 ff.). *mahayā* is here used as a feminine form, cp. J. J. Meyer l. c.

3. *chuhai* is mentioned by Hc. IV, 143 amongst the substitutes of *kṣip-*; it is certainly from *kṣubh-*.

4. *apphova* is said to be *āsphota* 'Calotropis gigantea' or 'Jasminum Sambac' (also the name of various other plants, Lex.); but I know no other case where a *v* stands for a *t*. The reading *jhaviya*° occurring in B[1,2] might well be = *kṣapita-* (cp. Pischel § 326).

7. *ghannu* is explained as = *ghātakaḥ, hananāśīlaḥ*; it is probably derived from Skt. *hatnú-*.

11. The reading *taṃ* in B[1] would make very good sense, *taṃ* being = *tvam*; but as it is not supported by the comm., I dare not introduce it into the text.

12. According to Ś. this verse (like v. 11) ends with *kiṃ hiṃsāe pasajjasi* in another version.

13. *peccattha-* is explained in the comm. as = *pretyārtha-*; it is probably derived from a form **pretyatra-*.

15. *nī-har-* is derived from *niḥ-sar-* by D., Jacobi Ausg. Erz. s. v. &c.; but J. J. Meyer Hindu Tales p. 141 n. 2 thinks this impossible, and would like to derive it from *nir-har-* (cp. *nīhāri* = *nir-hārin-* Āup. S. § 56). I do not see why it should not be *niḥ-sar-*.

18. *mahaya tti* | *supvyatyayād mahat* D.; but Meyer l. c. with much probability explains it as being an adverb 'very much, exceedingly'.

20. Concerning the *kṣattriya* mentioned here D. says: *saha-pūrvajanmani vāimānika āsīt tataś cyutaḥ kṣatriyakule 'jāni* | *tatra kutaścit tathāvidhanimittataḥ smṛtapūrvajanmā tata evotpanna-vāirāgyaḥ pravrajyāṃ gṛhītavān viharaṃś ca Saṃjayamuniṃ dṛṣṭvā tadvimarśārtham idam uktavān* || — Ś. apparently reads *rajjaṃ* instead of *raṭṭhaṃ*.

21. *māhaṇe pravrajitaḥ*.

23. Cp. SBE. XLV, p. 83 n. 2. *meyanne* is explained by D. as being *meya-jña-* (*meya-* = *jīvādivastu*); *meya-* would consequently be = *prameya* of the logic.

24. *nāyae* | *jñāta eva jñātakaḥ ksatriyaḥ* || It is well known that Mahāvīra belonged to the clan of Jñātṛ or Jñātṛka kṣatriya's, cp. e. g. Jacobi SBE. XXII, p. x ff.

26. According to Ś. this verse does not occur in all the Mss. (it is possible that he thinks the same of vv. 24—25, as he connects 27 immediately with 23, but this is not quite certain).

28. Cp. SBE. XLV, p. 84 n. 1.

30. Jacobi SBE. XLV, p. 84 n. 2 suggests that *vijjā-m-aṇusaṃcare* may be = *vidvān anusaṃcaret* (cp. *vijjā* in the next verse); this is probably right. Cp. Hc. II, 15; Pischel § 299.

33. Cp. SBE. XLV, p. 84 n. 4.

34—51. On these verses cp. the very instructive notes by Jacobi SBE. XLV, p. 85 ff.

34. Bharata, the first *cakravartin* of the Jains, is probably identical with the famous Bharata, son of Duṣyanta, called the *cakravartī sarvabhāumaḥ*.

35. Concerning Sagara and his 60,000 sons cp. R. Fick Eine jainistische Bearbeitung der Sagara-Sage, Kiel 1889, who has edited and translated the Prākṛt legend given by D. He is mentioned even by the Buddhists, e. g. Jāt. 541, g. 10 (amongst a number of other righteous kings) and Jāt. 543, g. 130 (where

observe the expression: *sāgarantaṃ . . . vijitvā*). In both passages he is called *Sāgara*. The Brahminical version of his story is well known from the epic literature.

36. *Maghavan* is not mentioned elsewhere, as far as I know. I think the Jains have taken up the old Vedic epithet (in later times the name) of Indra, and made a fictitious king out of it. The legend told by D. only occupies some few lines and contains absolutely nothing except the mention of his parents and his capital, Śrāvasti.

37. Sanatkumāra is mentioned as a mythical sage as early as in the Chānd. Up. VII, 1, 1. 26, 2 and later on in the epics &c. It is curious that we find a *Saṇaṃkumārakappa* amongst the Jain heavens (XXXVI, 223 infra), and that the Buddhists have made a *Brahmā Sanaṃkumāra* out of him (cp. DN. III, 1, 28 = XXVII, 32 &c.). The legend from D. is published in Jacobi Ausg. Erz. pp. 20—28. His legend has been combined by the Jains with that of Brahmadatta (Citra and Sambhūta, Chapter XIII), in so far as Sambhūta, on seeing the queen-consort of Saṇaṃkumāra, formed the decision to become a universal monarch in a subsequent existence, and was consequently reborn as King Brahmadatta.

38. Śānti, the sixteenth *tīrthakara*, was a son of King Viśvasena and Airādevī of Hastināpura. His previous births are told at some length in the comm., but there is absolutely nothing of interest in them, except the insertion of the well-known story of King Śibi and the dove (cp. MBh. III, 139, 197; KSS. &c.; the hawk is here called *ullāvaga*-, which must be = *ullāpaka*-, cp. *utkrośa*-); although here Śibi figures under the name »Prince Vajrāyudha», being Śānti in a former existence.

39. Kunthu, the seventeenth *tīrthakara*, was the son of King Māra and Śrīdevī of Hastināgapura. His story contains nothing more than the common notices of his birth, birthplace, the place of his *mokṣa*, the time of his life &c., and is written in Sanscrit. Jacobi SBE. XLV, p. 85 n. 5 thinks *Kunthu* is a corruption of *Kakutstha*, but *kunthu* is also the name of a certain small insect (XXXVI, 138 infra).

40. Ara, the eighteenth *tīrthakara*, was a son of King Sudarśana in Gajapura. His story (in Sanscrit) is of the same sort as that of Kunthu. Śānti, Kunthu and Ara were all universal monarchs before becoming *tīrthakara's*.

41. Cp. SBE. XLV, p. 86 n. 1.

42. *°sūraṇo* is the correct reading, cp. *sūrai* enumerated amongst the substitutes of *bhañj-* in Hc. IV, 106.

44. *sakkhaṃ Sakkeṇa coio* = IX, 61[b] (supra); 45[b] (infra).

45. = IX, 61 (supra). In J. and SBE. XLV this and the following verse stand in the reverse order.

46. The stories of these kings are told in the introduction to the ninth chapter.

48. The story of Udāyaṇa is published in Jacobi Ausg. Erz. p. 28 ff. But the name of this king ought properly to be written *Uddāyaṇa* (which I have not introduced into the text, there being no variants here, but cp. Ausg. Erz. p. 28; ZDMG. 67, 670) His story is identical with the legend of Rudrāyaṇa in Divyāvad. ch. XXXVII (cp. JA. 1910, p. 608), but episodes from the history of the famous Udayana, king of Vatsa, have been introduced into this story.

49. Cp. SBE. XLV, p. 87 n. 4. The story of King Nandana (in Sanscrit) is short and without interest.

50. D. seems to have preferred the reading *āṇaṭṭha°*, but the explanation is rather confused. I think that *anaṭṭa°* must be the correct rendering.

51. The story of Mahābala is told by D. at some length. But as it runs just in the same fashion as other legends of saints, there is nothing of special interest in it. M. was converted by Dharmaghoṣa, a disciple of Vimala, the thirteenth *tīrthakara*. Moreover, the reader is referred to the Bhagavatī for further notice of M. — Ś. apparently reads *addāya sirasā siraṃ* (= *śiraḥ*), although he mentions *siriṃ* as a *paṭhāntara*.

52. *viśeṣaṃ viśiṣṭatāṃ gamyamānatvān mithyādarśanebhyo Jinaśāsanasya* |

53. Ś. apparently reads *samaṭṭhā bhāsiyā vaī*, but mentions both *savvā* and *saccā* as *pāṭhāntara*'s.

54. Ś. reads *ādāya pariyāvase* (*paṭhyate ca* | *attāṇaṃ pariyāvase*).

Chapter 19.

D.: *vyākhyātam aṣṭadaśam adhyayanam adhunā ekonaviṃśam ārabhyate | asya cāyam abhisambandhaḥ | anantarādhyayane bhogar-dhityāga uktas tasmāc ca śrāmaṇyam upajāyate tac cāpratikarma-tayā praśasyataram bhavatīty apratikarmatocyata ity anena sam-bandhenāyātasyāsyādhyayanasyādisūtram ||*

1. D. explains *kānana* by *bṛhadvṛkṣāśraya* and *vanāni* by *udyānāny āramāḥ krīḍāvanāni ca. Sugrīva* as the name of a town does not occur anywhere else, as far as I know.

2. Miyāputta (Mṛgāputra) is the name of the first story of the first *śrutaskandha* of the *Vipākaśruta* (aṅga XI). But there he is a son of King Vijaya and his queen Mṛgā in Mṛgagrāma, and is born blind, dumb and deaf, without hands or feet (Weber Ind. St. XVI, 336). *damīsare | daminām upaśaminām īśvaro da-mīśvaraḥ | bhāvikālāpekṣam cāitat ||*

3. D. seems to take *nandana* as an adjective (*samṛddhijanaka*). *dogundaga-* is explained by Jacobi SBE. XLV, p. 88 n. 2 as being = *dvikundaka-*, but I do not know what this might be sup-posed to mean. D. says that 'the old ones' (*vṛddhāḥ*) explain it by *trāyastriṃśa*.

4. Cp. SBE. XLV, p. 89 n. 1.

5. *aicchantaṃ* D. A. B². J., which I have retained in the text, is certainly corrupt. Either we have to read *aṇicchantaṃ* (B¹), which would mean 'not wishing (anything)', or rather *aijjan-taṃ = atīyantam* 'passing by'.

6. About *dehai* cp. Pischel § 66 (Hc. IV, 181 does not mention *dehai*, but *dekkhai* as a substitute for *darś-*, cp. Pischel § 554). *manye* stands here, as in Sanskrit, without exercising any influence on the construction of the sentence.

7. Between this verse and the following one B¹ and B² insert this verse:

devalogacuo santo māṇusaṃ bhavam āgao |
saṇṇināṇe samuppanne jāīsaraṇaṃ purāṇayaṃ ||

which is not in the commentary. It seems to contain a remini-scence of Niry. 459, but I do not know from where it originates.

8ᶜ. = IX, 1ᶜ (supra).

9. Ś. also reads *visaehiṃ*; *visaesu* apparently originated from the commentaries, as *visaehiṃ* is regarded as a *vacanavyatyaya* for *viṣayeṣu*.

10. The curious vocative *ammo* is dealt with by Pischel § 366[b], who thinks it contains the particle *u*. But I scarcely believe in this explanation, and should rather suggest that we have here an old dual **ammāu*, and that the word means 'father and mother'. Cp. *amma* in the next verse.

14. *vyādhayo 'tīvabādhāhetavaḥ kuṣṭhādayo rogā jvarādayaḥ* | — °*ghattha-* is = **ghasta-* (= *ghasita-*), not = *grasitá-*, *grasta-* (cp. *ghāsa-* = *ghāsa-*, but explained by *grāsa-* in the commentaries, Leumann Āup. S. s. v.).

15. *kīsanti* = *kliśyante* (cp. *kesa* = *kleśa-* instead of *kilesa-* which is more common, and Hc. II, 106).

21. *alpapāpakarmā alpāsātavedanaś ca.*

22. *avaijjhai* Mss.; but this must be an old corruption for *ava-ujjhai.*

23. The first half-verse sounds like some Buddhist stanza, but I cannot make it out.

25. *samatā rāgadveṣaparihāreṇa tulyatā.*

29. *pesa-* is = *preṣya-* (Hc. II, 92); we find *preṣyavarga-* in Rām. I, 17, 14.

30. *sannidhir ghṛtāder ucitakālātikrameṇa sthāpanam* | *sa cāsāu saṃcayaś ca sannidhisaṃcayaḥ* ||

31—32. Here are enumerated the *parīṣaha*'s 1. 2. 3. 4. 5. 12. 11. 17. 13 (*vadhaparīṣaha* includes *tāḍana*, *tarjana* and *vadhabandha*°). 14 and 15, according to the introduction to chap. II (supra p. 283).

33. The *kāpotī vṛttiḥ* is mentioned in MBh. III, 206, 4 (Nīlakaṇṭha : *alpasaṃgraharūpā*). D. says: *yathā hi te nityaśaṅkitāḥ kaṇakīṭādigrahaṇe pravṛttāḥ.* It seems as if it were not the fearfulness but the living on nothing that is expressed by the word.

34. *suhoio* | *sukhocitaḥ sukhayogyaḥ* ||

36. *ākāśe Gaṅgāsrota iva dustara iti yojyate* | *lokarūḍhyā cāitad uktam* ||; the *Ākāśagaṅgā* is well known in the Sanskrit literature. There is an expression: *ākāsagaṃgam otārento viya* in the Pāli canon, which I totally misunderstood in the WZKM. XXIII, 176 n. 1 (it seems to refer to the roar of the river when falling down on the earth).

37. *nirassāya* = *nirāsvāda-*. Cp. the *asidhārā°* or *āsidhāra-vrata* of the Skt. literature (BR.), e. g. Ragh. XIII, 67 with Mallinātha's comm. (M. quotes from Yādava: *yuvā yuvatyā sārdhaṃ yan mugdhabhartṛvad ācaret | antarnivṛttasaṅguḥ syād āsidhāravrataṃ hi tat*); cp. Stenzler ZDMG. XL, 523 ff. The Iranian conception of people passing over the sword's edge on the way to the other world is well-known.

38. Jacobi (SBE. XLV, p. 92 n. 2) has been at pains to interpret the expression: *ahī v'egantadiṭṭhīe cāritte* &c. in a very ingenious way; but such a construction would be quite incredible, and I think *ahī* must be a very old corruption of *ahe* (= *adhaḥ*). Then we should have to translate: 'the right method of looking down or looking only in one direction is difficult, oh son!'. That monks should look down at the alms-begging and not let their eyes wander round on to various things is certainly a rule common to Buddhists and Jains[1]. The reading *duccare* of B[1. 2] would suit *cāritte* much better than does *dukkare*.

39. *pāuṃ* is translated in SBE. XLV, p. 92 by 'swallow'; but I should rather think it is from *pā-* 'to keep, to preserve', viz. 'as it is difficult to keep a kindled fire-flame burning' &c.

40. *kotthala-* means *kuśūla-* 'granary', Deśīn. 2, 48 (quoted SBE. XLV, p. 92 n. 3), but scarcely 'bag'. I should rather take it as another word meaning 'cloth' (comm.) and translate the sentence: 'as it is difficult to wear a cloth made of wind' — this would be a taunt at the *digvasanam*. But I cannot find a word *kotthala-* 'cloth' elsewhere.

44. Ś. apparently has the same reading *so bent'ammā°* as A, but also mentions *so bei* and *to bent'*. *pipāsā* is used here exactly in the same way as *tṛṣṇā* by the Buddhists.

45. The descriptions of the various hells occur in frequent passages of the Brahminical and Buddhist scriptures. Copious passages are given in Scherman Visionsliteratur; L. Feer JA. 7, XI, 300 ff., cp. also my Paccekabuddhagesch. pp. 11 ff. 118 ff.

47. Here as in the following verse Ś. gives *aṇantaguṇā* instead of *°guṇe*.

48. The expression: *jahā imam ihaṃ sīyaṃ* is somewhat colourless; one would feel inclined to suggest: *jahā himam i. s.* 'as the snow is cold here'.

[1] Cp. Gaut. III, 17 (quoted in SBE. XXII, p. xxvi).

49. *kandu-* in Skt. means 'a boiler, saucepan, a sort of oven'; *kundu°* — although retained by D. — must be a spurious reading.

50. Cp. SBE. XLV, p. 94 n. 1.

52. *kheviya-* is explained by *khinna-*, which is certainly impossible. It must be = *kṣepita-*, but the meaning is not quite clear. It may be that it means something like: 'I have been made to glide down'.

54. *kūvanta-* is explained by *kūjant-*, but etymologically it certainly belongs to *kū-* 'to cry, scream' (*kuvate, kokūyate* &c.). *Kolasuṇaehiṃ ti sūkaraśvarūpadhāribhiḥ* | *kola-* certainly means 'a boar', but I should suggest that we have here a very old corruption for *kolha°*, which is identical with *kulho sṛgālaḥ* Deśīn. 2, 34 (= *kolha-*, *kulha-* = **kroṣṭa-*, Pischel § 242). The epithets *sāmehiṃ sabalehi ca* (= *śyāmāiḥ śabalāiś ca*) remind us of RV. X, 14, 10; Jāt. 544, g. 155 (*sabalo ca sāmo ca duve suvānā* &c.), cp. Paccekabuddhagesch. p. 17 n. 1. I think *phāḍio* is the right reading; it is = *sphāṭita-* (Pischel § 208).

55. *atasī* = *atasīpuṣpa-* is 'Linum usitatissimum'. *bhalla-* or *bhallī* means 'a certain sort of arrow'.

56. The word *samilā* has not been explained by the comm., but in XXVII, 4 it occurs again, and there the Avacūri of B[1] explains it by *yugarandhrakīlakaḥ*. It is = *śamyā* 'the pin of a yoke' (cp. Jackson IF. XXV, 180 sq.). *samilā* is, of course, formed from the same root as *śamyā*, but with another suffix; the explanation given by Pischel § 247 is absurd. As for *totta-* cp. *cottaṃ pratodaḥ* Deśīn. 3, 19 (with *c* for *t* as in some other Prākrit words, Pischel § 216; Charpentier MO. VIII, 181 ff.). Jacobi SBE. XLV, p. 95 n. 1 quotes *rojjho ṛśyaḥ* from Deśīn. 7, 13, which should be read 7, 12. But as *rojjha-* is certainly = *rohita-* and this also means 'a certain species of antelope or cerf', this may be right. But I never heard that antelopes are yoked to carts (cp. Deśīn. 7, 12) and driven on with goads. D. explains it by *paśuviśeṣaḥ*, and consequently it may be some sort of domestic animal.

58. *dhaṃka* is = *dhvāṅkṣa-* 'a crow'; cp. *jhaṃkhai* (from **dhaṃkhai*, Pischel § 216) = *vilapati* Hc. IV, 148.

59. Cp. SBE. XLV, p. 95 n. 3. Ś. reads *vipāḍio*, but mentions *vivāio* as a *pāṭhāntara*.

60. The *Asipattravana* is well known even from other descriptions of the hells.

61. *musaṇṭhi* is certainly the old form of the word, as we have *musṛṇṭhi* in Kāuṭ. p. 54, 6. But the form *musuṇḍhi* also occurs in Āup. S. § 1. Zachariæ (in a letter dated 9. XII. 1913) informs me that *muṣuṇḍhī* is the form that occurs in Hem. Uṇ. 633; Śākaṭ. Liṅg. 35 ed. Franke (cp. further Vāij. p. 118; Hem. Śeṣāḥ 149). He has treated of the word in GGA. 1898, p. 472, and there points out the form *bhuśuṇḍi*, which seems to be connected with it.

62. *churiyā* is = *kṣurikā* (Ind. Stud. XV, 427); *kalpanī* 'a scissors or shears', only in lexx. in Sanskrit. There is a *pāṭhāntara* for *ukkitto* in Ś., but it is almost impossible to decipher it, the page on which it stands being almost obliterated; I doubt whether it can possibly be *vocchinno*.

63. Ś. records a varia lectio *gāhio* instead of *vāhio*.

64. *gala-* is explained as = *baḍiśa-* 'a hook', but this sense does not occur elsewhere, as far as I know; in Skt. *gala-* also means 'a rope'. D. takes *magarajālehiṃ* (= *makarajālāiḥ*) to be a dvandva-compound, but I doubt whether this can be right. I should rather think it to mean 'a net for (catching) *makara's*'. *ulliya-* is said to be *ullikhita-*, which is scarcely possible; but I cannot find any probable derivation for this word.

65. *vīdaṃsa-* is said to be *śyena-* 'a hawk'; Sct. *vi-daṃśa-* is only known in the sense of 'any pungent food that excites thirst' Śiś. 10, 10. I should rather think that it means some instrument for catching birds, cp. *saṃdaṃśa-*, °*daṃśikā* 'a pincers' (but in Lal. V. 312, 9 there appears to exist a word *saṃdaṃśikā* that would mean 'catching, taking hold of with the beak').

66. *kuhāḍa-* 'an ax', cp. Jacobi SBE. XLV, p. 96 n. 1; Pischel §§ 239. 258.

67. The comm. and all the Mss. read *kumāra-*, but p. *kammāra-* and the modern *kamār* 'a blacksmith' show that *kamāra-* must be the correct form (derived from *karmakāra-*, SBE. XLV, p. 96 n. 2). But it seems curious that the blacksmiths should treat the iron with blows with the flat hand and the fist (*capeṭa-* and *muṣṭi-*).

68. *kalakalanta-* may be = Skt. *kalakalavant-* 'roaring, hissing'.

69. D. explains *sollaga-* by *bhaṭitrīkṛta-* 'roasted on a spit'. *sollaga-* belongs to *sollai*, a substitute for *pac-* 'to cook, roast' Hc. IV, 90 (cp. *solla-* 'roasted, roasted lump of meat' Uvās. §§ 129.

240, 244, *sollaya-* ibd., *solliya-* Āup. S. § 74). It is explained by Pischel § 244 to be = *sūdayati* 'he cooks'. But this is no doubt a mistake, and Hoernle Uvās. s. v. is right in deriving *solla-* from Skt. *śūlya-* 'roasted on a spit'. *sollaga-* is certainly a substantive here, and means 'a lump of roasted meat'. *khāviya-* must be from *khād-*, but it cannot be = *khādita-*; *khād-* sometimes has the present form *khāi* (Hc. IV, 228) < *khāai*, and thence a root *khā-* was extracted, from which arose a causative *khāvei* = **khāpayati*; *khāviya* is the participle of this. *misamaṃsāiṃ* (A) certainly means 'lumps of meat crackling (from fire = burning hot)'; *misa-* belongs to *misimisanta-* or *°misinta-* = *dedīpyamāna* Āup. S. §§ 19. 48 and to *misimisemāṇa-* Bhag. III, 1, 84 (Weber Bhag. p. 214) and *misimisiyamāṇa-* Uvās. § 95 (*kopātiśayapradarśanārthaḥ śabdaḥ* comm.); cp. Skt. *miṣamiṣāyate* 'to crackle'.

70. About *vasā* cp. Charpentier KZ. 46, 40 ff.

$76^{a-b} = 44^{a-b}$.

77. Cp. SBE. XLV, p. 97 n. 1.

80. *vallara-* is explained as = *gahana-*; *vallara-* Rājan. 12, 91, Zachariæ Beitr. 67 is = *vallura*, which is explained as = *gahana-* in Med.

82. *samutthitaḥ saṃyamānuṣṭhānam praty udyataḥ* |

83. *eṇe* (B[1]) also makes good sense (cp. *eṇa-*, *ena-* 'the black antelope').

84. On *jahā suhaṃ* cp. Leumann WZKM. III, 347 ff.; J. J. Meyer Hindu Tales p. 113 n. 1.

85. *amba°* D.

89. Cp. SBE. XLV, p. 98 n. 2.

92. About *vāsīcandaṇa°* cp. SBE, XLV, p. 99 n. 1. The same compound KS. § 119; Āup. S. § 29, but the comm. do not give any exhaustive explanation of *vāsī*. It certainly belongs to *vāsa-* 'perfume', *vāsayati* 'to perfume, fumigate', cp. *saṃvāsita-* 'made fetid, having an offensive smell'.

93. *ajjhappa°* = *adhyātma°*. Cp. SBE. XLV, p. 99 n. 2.

96. Cp. IX, 62.

Chapter 20.

D.: *vyākhyātam ekonaviṃśam adhyayanam adhunā mahānirgranthīyaṃ viṃśatitamam ārabhyate | asya cāyam abhisambandho 'nantarādhyayane niḥpratikarmatoktā iyaṃ cānāthatvaparibhāvanenāiva pālayituṃ śakyeti mahānirgranthahitam abhidhātum anāthatāivānekadhānenocyata ity anena sambandhenāyātasyāsyādhyayanasyādisūtram* ||.

The whole habitus of this chapter reminds us of the first meeting between Buddha and Bimbisāra as told in the Pabbajjāsutta (SN. III, 1; cp Windisch Māra und Buddha p. 245 ff.). But there is no direct correspondence between the two texts.

1. Cp. SBE. XLV, p. 100 n. 1. — *tacca-* is explained by *tathya-* in the comm. and in Hc. II, 21; but according to Weber Bhag. 1, 398 n. 2; Hoernle Uvās. II, p. 127 and Pischel § 281 it is more likely to be derived from Skt. *tattva-* or rather **tāttva* (cp. Pischel § 299).

2. *Śreṇika* or *Seṇiya* was identified by Jacobi KS. p. 2 with the famous Bimbisāra of the old Buddhist scriptures. *Śreṇika* may, however, have been his real name, even as his son was certainly named *Kūṇika*, but is called by the Buddhists by his surname *Ajātaśatru*. The *vihāra-yātrā* is the 'pleasure-excursion' or 'hunting expedition' (called *yātrā-vihāra* by Kauṭ. p. 237, 6; 397, 17). As a contrast to this Aśoka instituted his *dharmayātrā* or 'religious tour' (Rock-edict VIII), cp. F. W. Thomas JA. 1910, p. 507 ff. The name *Maṇḍikucchi*, which I do not know from elsewhere, probably represents a Skt. form **Mandikukṣi* (**mandi°* would be a compositional form of *mandrá-* 'lovely, nice').

4. *suhoiya-* = *sukhocita*.

8. Concerning the different forms *suṇemi* and *suṇāmi* cp. Pischel § 503.

9. Ś. certainly reads *suhiṃ*, but the following is not clear to me, as he says: *kaṃ ci tti | kaścin na vidyate mameti sambandhaḥ | ṇāhi tti prakramād anantaroktam arthaṃ jānīhi tume tti | paṭhyate ca | kaṃcī nābhisamemaham* || He apparently takes *ṇāhi* as corresponding to *jānīhi*, but there is no clue to show how he would explain the last words of the line.

11. This verse does not seem to be commented upon either by Ś. or D., but this is no sufficient reason for rejecting it as spurious, the commentaries being remarkably brief in their explanations of this and later chapters (v. Introd. p. 58 supra).

13. Concerning this verse cp. SBE. XLV, p. 101 n. 2. *vimhayannio* is explained by *vismayānvitaḥ*.

15. Ś. records the various readings: *erise sampayāyammi* and *bhante mā hu*.

16. The reading of D. and A. is *pottham*, which would come from *potthā* or *pottha-*. Various explanations are commented upon in SBE. XLV, p. 102 n. 1. But *pottha-* might represent Skt. *pusta-*, which is said by Hemādri to mean 'a book, manuscript' as well as its derivative *pustaka-*. Might we conjecture that *pusta-*, *pustaka-* has perhaps here the sense of 'letter'? Then our expression would mean something like this: 'you know neither the real (*artha*) nor the literal (*pottha-*?) sense of the word *anātha* 'without a protector''. But this is wholly uncertain.

18. Ś. mentions a varia lectio: *nagarāṇa puḍabheyaṇī*. The word *pura°* or *puḍabheyaṇī* = Skt. P. *puṭabhedana-* 'a town' was misunderstood by Jacobi SBE. XLV, p. 102 n. 2; but this was corrected and the right explanation was given in the same work p. 451. Consequently, the criticism of Pischel § 238 n. is wholly unnecessary; cp. on this word also ZDMG. 70, 237 ff.

19. Ś. reads: *niulo* (or *tiulo*) *ḍāho savvagattesu*, and explains *niulo* (or *tiulo*) as *ārṣatvāt todako vyathakaḥ*, but I do not know this word.

20. Ś. records the varia lectio: *sarīravīyantare āvīlajje*; *sarīravivarantare* is not translated quite in accordance with the comm.: 'in the hollow of my body' (SBE.), as D. says: *śarīravivarāṇi karṇarandhrādīni | tesām antaram madhyam śarīravivarāntaram ||*

21. *tiya* = *trika-* is explained as *kaṭibhāga*; *trika-* is usually the 'regio sacra', but in Suśr. also 'the part of the back between the shoulders'. *antariccha-* or *antarittha-* is explained as *hṛdaya*, which seems quite incomprehensible. One is reminded of *antarindriya-* 'inner organ', but the derivation is dubious.

22. Ś. mentions a various reading: *nānāsatthatthakusalā* = *nānāśāstrārthakuśalāḥ*.

23. *cāuppāya*: D. says: *catuṣpadā bhiṣagbhāiṣajyāturapraticārakātmakam*, but one is reminded of the famous fourfold division

of the medical science quoted by the philosophic writers, e. g. Vyāsa ad Y. S. II, 15 (cp. Mādhava Sarvadarś. p. 143 &c.): *yathā cikitsāśāstraṃ caturvyūhaṃ rogo rogahetur ārogyaṃ bhāisajyam iti* &c.

28. Ś. records the various reading: *aṇuttara-m-aṇuvvayā.*

29. Ś. mentions that there is a various reading to this verse, but it is not at all clear to me how it runs.

30. Here as in Vv. 24. 25 *vimoei* (*vimoeti* A) must be the correct reading, not *vimoyanti* as the younger Mss. have it. I have not quoted this as a varia lectio, as it is clearly only a mistake arising from negligence. The word *phiṭṭai* is explained by *apayāti* in D.; it is *phiṭṭai bhraśyati* in Hc. IV, 177 (cp. *phiḍai* ibd.). Cp. J. J. Meyer Hindu Tales p. 92 n. 1.

31. *āhaṃsu* cp. Pischel § 518. — *dukkhamā* is explained in the comm. by *duḥsahāḥ;* it probably represents Sct. *duḥ-kṣama-* (not in the dictionary).

32. *saiṃ* is = *sakṛt* (Pischel § 181).

35. This verse does not seem to be treated by the comm., but I cannot find this a sufficient reason for rejecting it (cp. note on v. 11 above).

36. About *kūḍasāmalī* cp. XIX, 52 supra; about *-sāmalī* cp. Pischel § 88 who records also the form *sāmarī.*

38. Jacobi (SBE. XLV, p. 104 n. 2) probably is right in suggesting that the Vv. 38—53 do not belong to the original chapter.

39. *phāsayai* is = *sparśayati.* Forms with uncontracted *-aya-* (instead of *-e-*) are not very common according to Pischel § 490.

40. *dhīra°* is also the reading in D.

41. *kleśayitvā locādinā bādhayitvā* D.

42. *polla-* is explained by *antaḥśuṣira* 'hollow in the middle'; but J. J. Meyer Hindu Tales p. 129 n. 5 thinks that it more likely means 'knotted, bunched' on account of *pollaya-* or *pollara-* (Ausg. Erz. p. 36, 34), which ought to have this sense. However, 'hollow' would certainly suit our passage much better, and I find no reason to reject the explanation of the comm. — *ayantie* = *ayantritaḥ* is not clearly explained by D. (*yathā hy asāu* [*kūṭakarṣāpaṇo*] *na kena cit kūṭatvena niryantryate*), cp. SBE. XLV, p. 105, n. 3. — *rādhāmaṇiḥ* = *kācamaṇiḥ*; I do not know this word from elsewhere.

43. *ṛṣidhvajam municihnaṃ rajoharaṇādi* | D. *dhvaja* = *cihna-* is well-known in Sct. literature from Kāuṭilya onwards.

44. In XVI, 13 above we had *tālaṇḍa* (: *tālapuṭa*) instead of *kālakūṭa*. — *haṇāi* (= **haṇāti*) for *hanti*, is not given by Pischel, as far as I am aware.

45. *kuheḍavijjā* | *kuheṭukavidyā alīkāścaryavidhāyimantratantrajñānātmikā* | D. In Sct. I am only able to find *kuheḍikā* and *kuheḍī* 'a cloud', which may possibly stand in some connection with our word, although this is by no means certain.

47. *niyāga-* is explained in the comm. by *nityapiṇḍa*. The word is not quite intelligible to me. One might suggest *nityaka-* (or perhaps *nijaka-*), but there are phonetic difficulties.

48. *durappā* would suit the metre better, but the comm. has *durātmatā*.

49. *jhijjai* = *kṣīyate*.

50. Why just the osprey (*kurarī*) should be used here as an example is not very clear. Perhaps even the Jains knew the old parable — current among Buddhists and Brahmins — of the ospreys or hawks contending with each other for a lump of meat, which has been treated by Franke WZKM. XX, 347 ff. (the bird is even there called *kulala* or *kurara*).

52. *tato mahānirgranthagamanād* | D.

54. This verse certainly gives the continuation of the situation in v. 37. I do not intend to say that the Vv. 38—53 are really an interpolation — they may be old, but they did not originally belong to this sermon; they certainly are taken from some other source, and have been inserted here only because of the word *anāthatā* occurring in v. 38, *anāthatā* being the main theme of this chapter.

59. The various reading of B[1] has no support in the commentaries, although it seems to be very sensible.

Chapter 21.

D.: *vyākhyātaṃ viṃśatitamam adhyayanam adhunā ekaviṃśaṃ Samudrapālīyanāmakam ārabhyate* | *asya cāyam abhisambandho 'nantarādhyayane 'nāthatvam anekadhoktam iha tu tadālocanād*

viviktacaryayāiva caritavyam ity abhiprāyeṇa sāivocyate | *ity anena sambandhenāyātasyāsyādhyayanasyādisūtram* ||

1. *Campā*, the capital of Aṅga, seems to play about the same role in the old Jain texts as Rājagṛha amongst the Buddhists. This points to the time of Ajātaśatru rather than to that of Bimbisāra (cp. IA. 43, 178).

2. *Pihuṇḍa* does not sound like an Indian name. As the man came from Campā it may possibly mean some place on the coast of Burma.

3. *sasattvā* 'big with child', cp. *āpannasattvā* &c.

6.′ Ś. himself seems to read: *jovvaṇeṇa ya appuṇṇe* (= *āpūrṇaḥ*), but he mentions our reading as a *pāṭhāntara*.

7. About *Dogundaya* cp. note on XIX, 3 above.

8. *vadhyamaṇḍanāni raktacandanakaṇavīrādīni tāiḥ śobhā yasya sa vadhyamaṇḍanaśobhākaḥ* (sic! probably for *°śobhakaḥ*); *sobhāga-* (instead of *°sobhaga*) may possibly be a form with lengthening of the suffixal vowel. *karavīra* (or *kaṇa°*, p. *kaṇavera*) is 'Nerium odorum'; from its flowers the garlands were wreathed which were slung around the necks of sentenced criminals.

11. The first line of this verse has been variously read and explained, cp. SBE. XLV, p. 109 n. 1. D. apparently reads *saṃgaṃ ca*, while Jacobi means *saggantha°* = *sagrantha°* to be the correct reading. But according to my opinion Ś. is quite right in reading *'saggantha°*, and taking it to be = *asadgrantha°* 'connection with bad people'.

12. The forms *teṇa-* &c. (instead of *theṇa-* = *stena-*), which are the only ones occurring in AMg., are enumerated by Pischel § 307. *ateṇaga-*, which is undoubtebly the correct reading, must be = **astāinyaka-*.

13. *kāleṇa kālaṃ* is wrongly explained in the comm., cp. SBE. XLV, p. 109 n. 3. According to D. we must read *asaccam āhu* instead of *asabbham*, which would probably suit the meaning much better.

15. *pūjā cātra paraparivādarūpā*, to be rendered by 'calumny, slander'.

16. Ś. himself reads *uinti* = *udyanti*, but mentions the varia lectio *uvinti*.

17. *sīdanti saṃyamam prati śithilībhavanti* D. — *vahijja* is explained by *vyatheta*, *calet*.

18. On *akukkuo* cp. SBE. XLV, p. 110 n. 2.

21. On *arairaisahe* cp. SBE. XLV, p. 111 n. 1.

22. The meaning of *nirupalepa* is very dubious in this passage; the comm. does not seem to understand it fully. Cp. SBE. XLV, p. 111 n. 2.

23. Ś. mentions a varia lectio *guṇuttare* instead of *aṇuttare*.

24, Ś. reads *niraṃjaṇe*, but adds: *pāṭhyate ca | niraṃgaṇe*.

Chapter 22.

D. *vyākhyātam ekaviṃśam adhyayanam adhunā Rathanemīyaṃ nāma dvāviṃśam ārabhyate | asya cāyam abhisambandho 'nantarādhyayane viviktacaryoktā sā ca caraṇe dhṛtimatāiva śakyate kartum ataś caraṇe kathaṃ cid utpannavivekenāpi dhṛtir ādheyā Rathanemivad ity anena sambandhenāyātasyāsyādisūtram* ||

This chapter, and especially D.'s commentary on it, which contains the story of Ariṣṭanemi, the twenty-second *tīrthakara*, and his brother Rathanemi, has been treated by me in ZDMG. 64, 397—429 (the text of the chapter was edited on p. 421 ff.).

1. Concerning *Soriyapura* cp. SBE. XLV, p. 112 n. 2 — *rājalakṣaṇāni cakrasvastikādīni*.

3. On *Samudravijaya* cp. ZDMG. 64, 425.

4. The story of Ariṣṭanemi is told in the commentary on this verse.

5. Ś. mentions a varia lectio *vaṃjaṇassarasaṃjue* = *vyañjanasvarasaṃyataḥ*; *vyañjana-* undoubtedly means the same as *lakṣaṇa-* 'characteristic'.

7. Rājimatī was the daughter of Ugrasena, king of the Bhoja's, cp. SBE. XLV, p. 113 n. 2; ZDMG. 64, 424. 427 sq.

8. The expression *vijju-soyāmaṇi-ppabhā* = *vidyut-Sāudāmanī-prabhā* certainly contains a reminder of old epic poetry; for in the Mahābhārata (e. g. in the Nalopākhyāṇa) we find verses describing a heroine ending just with the words *vidyut Sāudāmanī yathā*.

10. On *gandhahastin* cp. SBE. XLV, p. 113 n. 3. — The word *ahiyaṃ* must be either = Sct. *abhitas* 'on every side, everywhere' or perhaps rather *adhikam* 'extraordinarily'.

12. *phuse* (: *sparś-*) is probably a verbal form, but the explanation of the comm. is not satisfactory.

14. Ś. mentions a varia lectio *baddharuddhe* instead of *sanniruddhe*.

15. Cp. SBE. XLV, p. 114 n. 1.

16. *acchahiṃ*, as Jacobi SBE, XLV, p. 114 n. 2 points out, is a true Apabhraṃśa-form (cp. Pischel § 456). It is certainly highly interesting to find a form of this kind in this old dialect, but it is not the only case where forms registered by the native grammarians and Pischel as Apabhraṃśic occur in our text. — Ś. mentions a various reading *bahū pāṇā* instead of *ime p.*

18. The right reading certainly is *sāṇukkose jiehi u*, where *jiehi* is = *jīveṣu*.

19. Ś. mentions a varia lectio *hammihanti* (cp. *hammihinti* in B[1]), future instead of present tense.

21. Ś. reads *samoiṇṇā*, but he adds: *pāṭhāntarataḥ samavapatitāḥ* (this would be in Prakrit something like *samovaḍiyā*).

22. *sīyā* is supposed to be a contracted form of *siviyā* = *śibikā*, cp. Pischel § 165.

23. According to the KS. § 170 the five principal events in the life of Ariṣṭanemi (conception, birth, taking the vows, attainment of supreme knowledge and Nirvāṇa) took place when the moon was in conjunction with Citrā (cp. SBE. XLV, p. 115 n. 2).

24. Concerning the tearing out of the hair cp. J. J. Meyer Hindu Tales p. 136 n. 1.

26. I should prefer to read *taveṇa* with B[1]; but A has *taheva*, and the comm. does not say anything concerning the word.

28. Cp. SBE. XLV, p. 115 n. 3. — *samutthayā* or *°cchayā* is unintelligible to me; I might rather suggest reading *samucchuyā* = *samutsukā*, which would suit the sense very well.

30. *kūrco guḍakeśonmeṣako* (?) *vaṃśamayaḥ* | *phanakaḥ kaṅkatakaḥ* | D. Consequently *kūrca-* seems to be made of bamboo, and *phanaka* to be a common comb.; *kucca-* (: *kūrca-*) then seems to mean 'a brush', and this seems to coincide with the sense of *kucchaga-* (: *kūrcaka-*) in XXVI, 23 infra, which means 'broom'. Cp. IF. XXIX, 403.

33. *vāseṇullā* = *varṣeṇārdrā*, cp. Avac. to B[2]: *varṣeṇa vṛṣṭyārdrastimitasarvacīvarety arthaḥ*.

34. The story of Rathanemi and Rājimatī (told by Devendra

and by Haribhadra on Daśavāikālikas., Leumann ZDMG. 46, 507, cp. SBE. XLV, p. 116 n. 2), and how she made him repent his delusion by showing him a cup in which she had vomited a sweet beverage (milk and *madanaphala* according to Devendra), is well known also to the author of the sūtra, which is to be seen from v. 42 infra. A rather curious parallel occurs in Mrs. Meer Hassan Ali's Observations ed. Crooke p. 133 sq.

35. *saṃgopphaṃ* seems to be the reading of all Mss.; this, of course, cannot be **saṃ-gopa-*. I should venture the suggestion that *°goppha-* belongs to *gu(m)ph-*: *gumphati* 'to tie, string, wind', *gumpha-* 'a garland, bracelet' &c.

36. *pavevira-* in B[1] must be **pra-vepira-*, cp. *pravepin-* Nir. 9, 8.

37. All Mss. have *cārubhāsiṇi*; but I have no doubt that we ought instead to read *°hāsiṇi*.

39. *bhagnodyoga apagatotsāhaḥ* D.

41. Between this verse and the following some young Mss. insert the following verse:

pakkhaṇḍe jaliyaṃ joiṃ dhūmakeuṃ durāsayaṃ |
necchanti vantayaṃ bhuttaṃ kule jāyā agandhaṇe ||

It is taken from Daśavāik. II, 6, but neither Ś. nor D. know anything about it here.

42. Cp. note on v. 34 above; Daśavāik. II, 7.

43. Cp. SBE. XLV, p. 118 n. 2—3; Daśavāik. II, 8.

44. *dacchasi* is = *drakṣyasi*, cp. Pischel § 525; Daśavāik. II, 9.

45. Ś. records a varia lectio *daṇḍavālo*, which does not suit the sense as well as *bhaṇḍa°*. Between this verse and the following some Mss. insert the verse:

kohaṃ māṇaṃ nigiṇhittā māyaṃ lobhaṃ ca savvaso |
indiyāiṃ vase kāu appāṇam uvasaṃhare ||

46. Daśavāik. II, 10.

49. Cp. IX, 62 above; Daśavāik. II, 11.

Chapter 23.

D. *vyākhyātaṃ dvāviṃśam adhyayanam adhunā Keśi-Gāutamīyaṃ trayoviṃśam ārabhyate | asya cāyam abhisambandhaḥ | ihānanturādhyayane kathaṃ cid utpannavisrotasi kenāpi Rathanemivad vṛttiś caraṇe vidheyety abhihitam iha tu pareṣām api cittaviplutim*

upalabhya Keśi-Gāutamavat tadapanayanāya yatitavyam ity anena sambandhenāyātasyāsyādhyayanasyādisūtram ||

In the introduction to this chapter D. tells a long and rather uninteresting story of Pārśva, the twenty-third *tīrthakara* and predecessor of Mahāvīra, containing among other things a voluminous description of his previous births. I have edited the text of this legend in ZDMG 69, 312 ff.

1. Cp. SBE. XLV, p. 119 n. 3. Ś. mentions a quite different version of this verse:

Jiṇe Pāsi tti nāmeṇa arihā loyavissue |
savvaṇṇū savvadaṃsī ya dhammatitthassa desae ||

i. e. '(there was) a Jina, Pārśva by name, a holy man, famous over the whole world, omniscient and all-seeing, a demonstrator of the true Law'. This version seems to be better than that of our text, which begins and ends with the same word (*jiṇe*).

2. This *Keśī kumāraśramaṇaḥ* apparently is the same person who is called *Kesī . . kumāre* in the Rājapaseṇaijja (Weber Ind. Stud. XVI, 387); disciples of his are said by Dharmaghoṣa Kupakṣakāuśikāditya 1, 7 (Weber SBBAW 1882, p. 812) still to have existed in the XVIth century. I doubt whether Jacobi (SBE. XLV, p. 119 n. 3) is right in thinking *kumāraśramaṇaḥ* to mean 'a young monk'. Apparently *Keśikumāraḥ* is another name of the same person, and consequently I rather think it may mean 'the princely ascetic'.

3. On the *śruta-* and *avadhi*-knowledge cp. Umāsvāti Tattv. I, 9. 20 ff. (Jacobi ZDMG. 60, 294. 296 ff.).

4. *tinduka-* is 'Diospyros embryopteris'. — *nagaramaṇḍale puraparikṣepaparisare* D.

6. Gotama probably is the famous Indrabhūti G., one of the immediate disciples of Mahāvīra.

9. *allīṇā*: *ālīnān manovākkāyaguptiṣv āśritān* D.

12. *mahāmuṇī* must be an instrumentalis, but no such forms are known from other texts. However, we find forms such as *aṭṭhīṇa* &c. instead of *aṭṭhiṇā* in AMg., and consequently a form *muṇīṇa* for *muṇiṇā* may also have existed. From that form *muṇī* may possible be an abbreviation.

13. The law which forbids clothes (*acelaka dharma*) is, of

course, that of Mahāvīra. — *egakajjapavannāṇaṃ*: *ekaṃ kāryam muktilakṣaṇam phalaṃ tadarthaṃ prapannān pravṛttān ekakārya-prapannān* D.

17. The four kinds of straw are enumerated in a verse given by D. as: *sālī vīhī koddavarālagaṃ raṇṇe taṇāi ca* (cp. SBE. XLV, p. 121 n. 2). Of these *vrīhi* and *śāli* mean 'rice', *kodrava* is 'Paspalum scrobiculatum', while *rālaga-* is unknown to me. The *araṇye tṛṇāni* seem to mean the same as *kuśatṛṇāni* in the text.

19. The correct reading seems to be *kougā miyā*, which is given as a *pāṭhāntara* by Ś. D. explains it as *kāutukān mṛgā iva* | *mṛgā ajatvāt* ||, and the Avac. in B² says: *kāutukān mṛgā iva* | *mṛgā ajatvāt* | *prākṛtatvād amitakāutukā vā* ||

20. The *adṛśyāni bhūtāni* are said by the comm. to be the Vyantara-gods. According to XXXVI, 204 (infra) the Vyantaras are gods living in the woods, and ibid. 206 they are said to be of eight species, viz. Piśāca, Bhūta, Yakṣa, Rākṣasa, Kinnara, Kiṃpuruṣa, Mahoraga and Gandharva. We find two forms of the word: *vantara-* and *vāṇamantara-*, which are by no means clear. The analysis given by Jacobi SBE. XLV, p. 122 n. 1 seems to be open to doubt, as *vantara-* can scarcely be anything but Sct. *vy-antara-* 'standing between, in the middle'; *vāṇamantara-* is more difficult. According to Leumann Āup. S. 151 and Pischel § 251 we find *vāṇavantara-* and *vāṇavintara-* in the Nāyādh. besides the common form *vāṇam°*. This seems to show that we must suggest an original form *vāṇavantara-*, where the last part is really *vantara-* = *vyantara-*; *vāṇa°* may probably be = Sct. *vāna°* in *vānaprastha-* (*vāna-* 'a forest'), as these gods are said to be living in the woods. However, this explanation is, of course, only conjectural.

22. To read *Goyama-m-abbavī*.

26. Cp. the excellent explanation of this verse in SBE. XLV, p. 122 n. 3.

27. *kalpo yatikriyākalāpaḥ* D.

28. Ś. mentions the different reading *paṇṇāe* (= *prajñayā*) instead of *pannā te*.

29. Ś. himself seems to read *mahāmuṇī*, but he mentions *mahājasā* as a various reading.

32. *nānāvidhavikalpanam prakramād nānāvidhaprakāropakaraṇaparikalpanam* D.

35. Cp. SBE. XLV, p. 124 n. 1.

36. Here we ought to expect *pamcahim jichim*, which does not, of course, suit the metre: but such errors are not unfrequent in Jain texts.

40. *laghubhūto vāyubhūto vāyur iva laghubhūtaḥ sarvatrāpratibaddhatvāt* D. For *lahubhūo . . . viharasi* cp. *lahubhūya-vihārin-* XIV, 44 (supra); Daśavāik. 3, 10; *lahūbhuya-gāmin-* Āyār. I, 3, 2, 3; *lahubhūya-* XXIX, 42 (infra).

45. *visabhakkhīṇi tti* | *ārṣatvād viṣavad bhakṣyanta iti viṣabhakṣyāṇi paryantadāruṇatayā viṣopamāni phalānīti gamyate* | D.

46. *visabhakkhaṇaṃ* is the reading of all the Mss.; but it seems at least probable from the comm. that we ought to read °*bhakkhaṇā*.

48. *uddhiccā* = *uddhṛtya*.

50. Ś. gives the various reading: *jā ḍahai sarīratthe*, and from this I have taken *sarīratthe*, which is also correct, into the text against all the Mss. — D. says nothing about it.

51. Ś. mentions the varia lectio: *siṃcāmi sayayaṃ taṃ tu* — Concerning the expression *mahāmegha-* cp. ZDMG 65, 849.

58. *kanthaka-* cp. XI, 16 (supra).

63. D. supplies a verb (*jānīyāt*) to explain the curious accusative *sammaggaṃ . . jiṇakkhāyaṃ*, and this is probably the only way to understand it, as it is scarcely possible that *magga-* could be both neuter and masculine in the same line.

70. *viparidhāvati viśeṣeṇa parivrajati* D.

75. B[1.2] and J. here read *bahū ciṭṭhanti pāṇiṇo*.

78. It seems rather incongruent that Keśī, a follower of Pārśva, should have asked for, and obtained, the information concerning Mahāvīra included in this verse. To him the Master of his own sect may have been the 'luminary', not Mahāvīra.

80. Cp. SBE. XLV, p. 128 n. 1. — Ś. mentions a varia lectio *paccamāṇāṇa* instead of *bajjhamāṇāṇa*.

81. *logaggammi* is translated by Jacobi (here and in v. 84): 'in view of all'; but this is no doubt slightly incorrect, as we ought instead to put: 'on the summit of the world'. Cp. the learned note on *logagga* (: *lokāgra*) by J. J. Meyer in his Hindu Tales p. 164. He there refers to our text XXIX, 38 and XXXVI, 58 ff. We may also refer to the fourth chapter of the Tattvārthasūtra, where the different abodes of the gods and the liberated souls are described. And ibid. X, 5 Umāsvāti says concerning the wholly

liberated soul: *tadanantaram ūrdhvaṃ gacchaty ā lokāntāt* 'after this (viz. after the total annihilation of every sort of *karman*, X, 1—4) he goes upwards to the summit of the world'. From these and many other passages it is quite incontestable that the Jains have always thought the abodes of the highest bliss to be situated in the highest obtainable regions of 'the three worlds', and this apparently is meant by the word *logagga* (: *lokāgra*).

83. *caranti* certainly makes better sense than *taranti*; there is nothing in the comm. to support the one reading or the other.

88. *Kesī-Goyamao*, which seems to be the correct reading, is certainly identical with Sct. *Keśi-Gāutamayoḥ*. Pischel § 360 &c. categorically denies that there exist any traces of the dual in the middle Indian dialects, but such are undeniably met with, although they certainly are very rare. It would probably be imprudent to deny that, for instance, *āṇāpāṇū* (Pischel § 105) is to be explained as anything else but Sct. *ānaprāṇāu*; and there may be other examples too, although I cannot treat them here.

89. The grammar of the last line is totally corrupt. There is, in certain young Mss., a reading *ubhayaṃ* (instead of *bhayavaṃ*), but it has no support in the commentaries, and does not help us any further. The translation of Jacobi, who takes *saṃthuyā* as = *saṃstutvā*, would certainly solve the problem, but I am afraid that there is a certain difficulty in this solution, as *saṃthuyā* can scarcely be anything but *saṃ-stutāḥ*, and must in some way or other be taken as a predicative to the names of both the holy men. However, I am unable to find a clue which would clear up the whole of the corruption.

Chapter 24.

D. *vyākhyātaṃ trayoviṃśam adhyayanaṃ samprati pravacanamātṛnāmakaṃ caturviṃśam ārabhyate* | *asya cāyam abhisambandho 'nantarādhyayane pareṣām api cittaviplutiḥ Keśi-Gāutamavad apaneyety uktaṃ tad apanayanaṃ ca samyagvāgyogata eva sa ca pravacanamātṛsvarūpaparijñānata iti tatsvarūpam ucyate* | *anena sambandhenāyātasyāsyādisūtram* ||

It seems rather remarkable that all the Mss. call this chapter *samiīo* (= *samitayaḥ*), while D. gives it the name *pravacanamātā*. This seems to stand in close connexion to the word *pavayaṇamāyāo* in v. 1 (on which cp. SBE. XLV, p. 129 n. 1), translated by Jacobi with 'articles of the creed'. Cp. also the explanation quoted by Weber Ind. Stud. XVII, 47, from which it seems clear that we have here the word *mātar* 'mother', and that the *samiti*'s and *gupti*'s are really called the 'mothers of the creed (*pravacana*)'. This explanation seems to be taken from the Niry. v. 505, where we read: *aṭṭhesu vi samīīsu duvālasaṃgaṃ samoyarai jamhā* | *tamhā pavayaṇamāyā ajjhayaṇaṃ hoi ṇāyavvaṃ* || i. e. 'while the twelve aṅga's are included in the eight samiti's, this chapter is to be known (under the name of) Mother of the Creed'.

2. The definitions of the different samiti's and gupti's are given in the translation, SBE. XLV, p. 129 sq.

3. One ought to observe here the notice of twelve aṅga's, which must have existed at the time of the composition of this chapter. *māya-* here must be = *mātra-*, cp. *gāya-* = *gātra-* &c.

5. *uppahavajjie* = *utpathavarjitaḥ*, cp. Sct. *utpathavāraka-*, *°vārakatva-* Nṛs. Up.

6. In v. 4 the Mss. have *jayaṇāya*, but here some of them write *jāyaṇā*. This last form is of course incorrect, as only *jayaṇā* can be equivalent to Sct. **yatanā* (or as well *yatna-*), while *jāyaṇā* would represent Sct. *yācanā* or *yācñā*. The different senses of *jayaṇā* are given by Leumann Aup. S. p. 120; here it means simply: 'effort'.

8. Cp. SBE. XLV, p. 131 n. 1.

9. According to Ś. this verse also existed in another (and apparently worse) recension, viz.:

> *kohe māṇe ya māyā ya lobhe ya taheva ya* |
> *hāsabhayamoharie vikahā ya taheva ya* ||

11. According to Ś. there exists another slightly deviating *pāṭha* of this verse, viz.:

> *gavesaṇāe gahaṇeṇa paribhogesaṇāe ya* |
> *āhāraṃ uvahisejjaṃ ee tiṇṇi visohae* ||

12. The forty-six faults connected with the search &c. for alms are enumerated in SBE. XLV, p. 131 n. 7.

14. *āie* (or *āīe*) is taken by the comm. to be = *ādadīta*, which is, of course, impossible. Pischel § 460 explains it as being = **ādriyeḥ* = *ādriyethāḥ*, but this also seems scarcely credible. Probably the form must be connected in some way or other with *ā-dā-*, but I do not know how it can be possible.

16. This verse (in Āryā) is thought by Jacobi SBE. XLV, p. 134 n. 3 not to belong to the original text. But as it is commented upon by D. I do not find any reason to look upon it as being spurious. It may, however, be taken from the Cūrṇi (it is not in the Niryukti).

17. *asuṣira-* is translated by Jacobi according to the Avacūri 'not covered with grass or leaves', but it is difficult to understand how it could ever get that sense. D. leaves it completely unexplained.

24. *tuyaṭṭana-* is always explained by *tvagvartana-* (cp. the optative *tuyaṭṭejjā*, Āyār. I, 8, 2, 1. 3, 8, 8, 8), and is mostly said to mean *śayana-* 'lying down'. This explanation is given by the native interpretators (at least in most cases) and by Weber Bhag. 277; Jacobi SBE. XLV, p. 135; Leumann Aup. S. p. 123; Schubring KS. passim &c. However, there exists nothing like Sct. **tvag-vart-*, *tvag-vartana-*, which makes the whole explanation uncertain, and moreover the comm. to Rāj. p. 138 gives another sense: *vāmapārśvataḥ parāvṛttya dakṣiṇapārśvenāvatiṣṭhanti* (and vice versa). The explanation of **tvag-vart-* may be right, as no other Sanscrit equivalent seems to exist, but is at least rather uncertain. It may easily be a mistake, but it may, notwithstanding, be mentioned here that the Avac. in B[1] explains *tuyaṭṭaṇe* by *ūrdhvasthāne*.

Chapter 25.

D. *vyākhyātaṃ caturviṃśam adhyayanam | adhunā yajñīyākhyam pañcaviṃśam adhyayanaṃ samārabhyate | asya cāyam abhisambandho 'nantarādhyayane pravacanamātaro 'bhihitā iha tu tā brahmaguṇasthitasyāiva tattvato bhavantīti vijayaghoṣacaritavarṇanadvāreṇa brahmaguṇā ucyante | ity anena sambandhenāyātasyāsya prastāvanāya Vijayaghoṣacaritaṃ leśatas tāvad ucyate ||*

Then there follows a short story in Prakrit:

Bāṇārasīe nayarīe do vippā bhāyaro jamalā Jayaghosa-Vijayaghosābhihāṇā āsi | annayā Jayaghoso ṇhāium Gamgam gao | tattha pecchai sappeṇa maṇḍukko gasijjai | sappo vi majjāreṇa akkanto | tahā vi sappo maṇḍukkaṃ cimciyantaṃ khāyai | majjāro vi sappaṃ caḍapphaḍantaṃ khāyai | tam annamannaghāyaṃ pāsittā aho saṃsārassa asārayā jo jassa pahavai so tum ettha gasai | kayanto puṇa savvassa pahavai | ao savvaṃ pi gasai | tā dhammo cevettha savvavasaṇehiṃto rakkhago tti cintanto paḍibuddho | Gamgam uttariūṇa sāhusagāse samaṇo jāo tti || i. e. 'In the town of Benares there lived two Brahmin twins called Jayaghoṣa and Vijayaghoṣa. Jayaghoṣa once went to the Ganges to bathe. There he saw a frog being swallowed by a serpent; this latter, again, was assaulted by a mungoose. Then the serpent swallows the quivering[1] frog, while the mungoose chews the wriggling[2] serpent. When he saw this series of murders he thought: 'Fie upon the emptiness of life, for whosoever is the foremost he shall swallow the other one; but fate is the foremost of all, and consequently it will devour everything. That is why the true law is here the escape from all emergencies'. And so he was enlightened. He crossed the Ganges and took the vows in the presence of a holy man'.

This story is shortly told in the Niry. 511—514, but with the deviation that the serpent is there devoured by an osprey (*kulala*) instead of a mungoose.

The whole plan of this chapter — the ascetic who comes to the Brahmin to beg for alms, and instructs him on the highest things — undoubtedly reminds us of the twelfth chapter, the story of the holy Harikeśa and the Brahmin. It certainly means to emphasize the same idea, viz. the preponderance of asceticism over Brahmin ceremonial and sacrificial religion. And while we have in the chapter on Harikeśa a very old fragment of what is called by Winternitz 'ascetic poetry' (»asketendichtung»), as is proved beyond doubt by comparison with an old Jātaka-text, we find in this chapter also some few parallells with verses from old texts

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[1] *cimciyanta-* probably belongs to *cimcaio calitaḥ* Deśīn. 3, 13; *cimcai* and *cimcaai* = *maṇḍ-* Hc. N, 115 do not make any sense here.

[2] This is only a tentative rendering of *caḍapphaḍai*.

belonging to the Pāli-canon — parallels that I have collected in an article in the WZKM. XXIV, 63 ff.

2. *gāmāṇugāmam rīyante* is not uncommon in Jain scriptures, alternating with *gāmāṇugāmam dūijjamāṇe* (Āyār. Āup. S. KS. &c.).

5. It is very difficult to find out the correct reading of the last two words. I have written *bhikkha-m-aṭṭhā uvaṭṭhie*, which is the reading of A and B[2], and really seems to be that of Ś. But the latter mentions a *pāṭhāntara*, viz. *bhikkhass' aṭṭhā uvaṭṭhie*, and B[1] has *bhikkhass' aṭṭhā-m-uvaṭṭhie*, which seems also to be a good reading.

7. *Jannaṭṭhā ya je diyā* is certainly more correct than *j. y. jiindiyā*, although it does not quite suit the metre.

16. Cp. Mahāvagga VI, 35, 8 = SN. 568—569 (cp. Franke WZKM. XXIV, 245 sq.); Mahāvastu III, 246, 7 ff. The words *jannaṭṭhī veyasā muhaṃ* (cp. SBE. XLX, p. 138 n. 1) are not very clear; however, D. tries to explain them in the following way: *vedānāṃ hi dadhna iva navanītam āraṇyakaṃ pradhānam | tatra ca |*

> *satyaṃ tapaḥ susaṃtoṣaḥ kṣamā cāritram ārjavam |*
> *śraddhā dhṛtir ahiṃsā ca saṃvaraś ca tathāparaḥ ||*

iti daśaprakāra eva dharma uktas tadanusāri voktarūpam agnihotram iti | tathā yajñaḥ prastāvād bhāvayajñaḥ saṃyamarūpas tadarthī vedasāṃ yāgānām mukham upāyās te hi saty eva yajñārthini pravartante || I do not know that *vedas-* ever means *yāga-* 'sacrifice' straightout, and I should rather suppose that these words contain a very old corruption which it will scarcely be possible to amend.

17. Cp. SN. 598 (Franke ZDMG. 64, 15). Ś. mentions a varia lectio:

> *jahā cande gahāīe ciṭṭhantī paṃjalīuḍā |*
> *namaṃsamāṇā vandantī uddhattamaṇahāriṇo ||*

(the last words are also read: *uddhattum aṇagāriṇo* according to Ś.), which seems to give poor or no sense at all.

18. *bhāsa-* (and *bhassa-*) = *bhasman-*, Pischel §§ 65. 313; but I am not sure whether this explanation is really correct, as *bhāsa-* may as well mean 'glowing embers' and belong to *bhās-* 'to shine, glow'. — In *vijjācāraṇasampayā* D. explains *vidyāḥ* as *āraṇyaka-*

brahmāṇḍapurāṇākhyadharmaśāstrātmikāḥ. The Brahmāṇḍa is, of course, the eighteenth Purāṇa, and eighteen Purāṇas are mentioned by Alberūni, a somewhat older contemporary of Devendra (cp. Winternitz Gesch. d. ind. Litt. I, 446).

20. The translation of the comm. (SBE. XLV, p. 138 n. 2) is probably more correct than that of Jacobi.

21. Ś. mentions the reading *jāyarūvaṃ jahā maṭṭhaṃ*, but seems to have a different one himself.

23. *saṃgraheṇa saṃkṣepeṇa* D. — Ś. mentions a varia lectio *sathāvare* (instead of *ya th°*).

27. Cp. WZKM. XXV, 67.

28. Cp. SN. 628; Dhp. 404 &c. — Ś. himself reads *suhā°*, but he mentions *muhā°* as a *pāṭhāntara*.

29. This verse occurs only in some manuscripts according to Ś. (*kvacit tu paṭhyate*) and D. (*kecit tu paṭhanti*).

31. Cp. Dhp. 264.

33. Cp. SN. 136 (Franke ZDMG. 63, 44 sq.).

36. *samudāya* makes great difficulties, as it is impossible to take it for *samādāya* with the commentaries. Nor does the suggestion of Jacobi (SBE. XLV, p. 140 n. 3) to read it as *samuvāya vayaṃ = samuvāca vacaḥ* recommend itself as very credible. Ś. mentions, however, a varia lectio *saṃjāṇanto*[1] *tayaṃ taṃ tu*, which may possibly give us a clue, as D. seems to mean that Vijayaghoṣa got to know that Jayaghoṣa was his brother. Consequently we should have to translate: 'when thus his doubt had been solved, Vijayaghoṣa, the Brahmin, recognized at that moment him, Jayaghoṣa, the great sage' or something like that.

40. Ś. mentions *bhavāvaṭṭe dīhe saṃsārasāyare* as a *pāṭhāntara*, which seems to me to give a somewhat better sense than *bhayāvaṭṭe*.

42. *sukka-* and *sukkha = śuṣka-*, both occur beside each other in AMg. and other dialects, cp. Pischel § 302.

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[1] Cp. Niry. 523: *saṃjāṇanto bhaṇai Jayaghosaṃ jāyago Vijayaghoso* | which possibly points just to this reading.

Chapter 26.

D. *vyākhyātam pañcaviṃśam adhyayanam adhunā sāmācārīnāmakaṃ ṣaḍviṃśam ārabhyate* | *asya cāyam abhisambandho 'nantarādhyayane brahmaguṇā uktās tadvāṃś ca yatir eva bhavati* | *tena cāvaśyaṃ sāmācārī vidheyā* | *sāsminn abhidhīyate* | *ity abhisambandhāgatasyāsyādisūtram* ||

2 ff. Cp. Weber Ind. Stud. XVII, 47 sq.

3. Although *paṃcamā* does really occur in AMg. (cp. Pischel § 449), *paṃcamī* is much more common. I have taken it up from A.

4. *dasamī* occurs in KS. §§ 103, 120, while *dasamā* does not seem to exist elsewhere.

7. *acchaṇe tti* | *āsane prakramād ācāryāntarādisannidhānāvasthāne* | D. — Ś. has the same reading as our text, but mentions a *pāṭhāntara*, which seems to me to be better, viz.: *esā dasaṃgā sāhūṇaṃ sāmāyārī paveiyā.*

11. *uttaraguṇān svādhyāyādīn* D. I am not aware of the existence of such a word elsewhere.

13. *Āsoya* occurs also in KS. §§ 30, 174. It must be equal to Sct. *Āśvayuga* > **Āsa-uya-* > *Āsoga-*, *Āsoya-*.

14. *du-r-aṃgulaṃ* seems to be correct for *dvy-aṅgulam*; cp. *du-y-aṃgula-* in the later language, Jacobi Ausg. Erz. p. 59, 13; Pischel § 436.

15. Cp. SBE. XLV, p. 143 n. 3.

19. Cp. SBE. XLV, p. 144 n. 2.

20. The explanation of *verattiya-* given in SBE. XLV, p. 144 n. 4 is certainly correct.

23. Several young Mss. have the reading *muha-pattiṃ*, but no doubt we must read *°pottiṃ*, cp. *potta-* 'dress, cloth', Ausg. Erz. p. 31, 8; *potti-* 'cloth' ibd. p. 59, 30; *pottiya-* 'one who wears a *potta*' Āup. S. § 74. The sanscrit equivalent *potra-* only exists in dictionaries, and may probably only be a false sanscritism for *potta-* (the etymology of this word is unknown to me). — On *gocchaga-* cp. SBE. XLV, p. 145 n. 3; the various reading *kocchaga-* would give *kūrcaka-*, which does not, however, suit the sense here.

24. *papphoḍe* must be *pra-sphoṭayet*; *sphoṭayati* in Sanscrit means 'to shake'.

25. *aṇaccāviya-* is explained by D. with *anarttita-*, and it must certainly contain the participle from the causative *naccāvei* (or *°vai*) from *naccai* = *nṛtyati* — *amosali tti* | *sūtratvād āmarśavat tiryag ūrdhvam adho vā kuḍyādiparāmarśavad yathā na bhavati* D. But this explanation, as all the others belonging to this verse, is not quite clear, and Jacobi is quite right in thinking the translation to be partly uncertain. Ś. himself reads *°visohaṇaṃ* but mentions another reading: *°pamajjaṇaṃ* = *°pramārjanam*.

26. *ārabhaṭā viparītakaraṇam ucyate* | *tvaritaṃ vā* | D., who gives the following quotation: *vitahakaraṇaṃ ārabhaṭā turiyaṃ va anna-m-annagahaṇeṇa* | Jacobi translates it 'in beginning his work', thus deriving it directly from *ā-rabh-*, but this probably is less correct. I think *ārabhaṭā* must mean something like 'rapidity, violence', cp. *ārabhaṭī* 'the presentation of supernatural and horrible things on the stage' Sāh. D. — *vedikā chaṭṭhi tti ṣaṣṭī* | *atra sampradāyaḥ* || *veiyā paṃcavihā pannattā taṃ jahā* | *uḍḍhaveiyā ahoveiyā tiriyaveiya ubhaoveiyā egaoveiyā* | *tattha uḍḍhaveiyā uvari jāṇugāṇaṃ hatthe kāūṇa paḍilehei* | *ahoveiyā aho jāṇugāṇaṃ hatthe kāūṇa p°* | *tiriyaveiyā saṇḍāsayāṇaṃ majjheṇaṃ hatthe kāūṇa p°* | *ubhaoveiyā bāhūnaṃ antare do vi jāṇugā kāūṇa p°* | *egaoveiyā egaṃ jāṇugaṃ bāhūnaṃ antare kāūna p°* || *vedikā* apparently means 'sitting on the haunches', of which there are five methods: 1) putting the hands on the knees; 2) putting the hands beneath the knees; 3) putting the hands between the inside of the loins; 4) putting both knees between the arms, and 5) putting one knee between the arms.

27. The sense of this verse seems very obscure, and the explanations of the comm. do not help us very much further. Ś. mentions *°dhūyā* (for *°dhuṇā*) as *pāṭhāntara*.

28. *avivaccāsā* is = *avyatyāsā*, which does not occur in Sanscrit.

30—31. The translation in SBE. XLV, p. 146 has inverted the order of these two verses. But there is no doubt that the commentaries had them in the order adopted here.

33. Cp. SBE. XLV, p. 147 n. 1—2.

42. *nissalo niḥśalyo māyādiśalyarahitaḥ* | D.

43. Ś. mentions a various reading: *siddhāṇaṃ saṃthavaṃ kiccā kālaṃ sampaḍilehae* (in B[1] we find *siddhāṇa saṃthavaṃ kiccā vandiūṇa tao guruṃ* in the first hemistich. This amounts to the

same as *thuimaṃgalaṃ ca kāūṇa*, this being explained as the recitation of the customary three praises.

44. Ś. mentions a various reading: *caubbhāe cautthae* instead of *sajjhāyaṃ tu c.*

45. This verse according to Ś. also exists in a totally different recension, viz.:

kālaṃ tu paḍilehittā abohento asaṃjae |
kujjā muṇī ya sajjhāyaṃ savvadukkhavimokkhaṇiṃ ||

i. e. 'having waited for the proper time, the monk, without waking the householders, should continue with his studies for annihilating every evil'.

Chapter 27.

D.: *vyākhyātaṃ ṣaḍviṃśam adhyayanam samprati khaluṅkīyākhyaṃ saptaviṃśam ārabhyate | asya cāyam abhisambandho 'nantarādhyayane sāmācārī pratipāditā sā cāśaṭhatayaiva pālayituṃ śakyā sā ca tadvipakṣabhūtaśaṭhatāparihareṇaiva bhavatīty ato dṛṣṭāntataḥ śaṭhatāsvarūpam nirūpyate | ity anena sambandhenāyātasyāsyādisūtram ||*

1. The name *Garga* is apparently very old, as derivations from it (*Gārgī, Gārgya*) are well known as early as during the Brāhmaṇa period. But I have not met with it elsewhere in Jain literature, and the Jains may have borrowed the name of an old Brahmin sage, and made him one of their own, just as they did in many other cases, e. g. with Kapila in ch. VIII above. *Gagga* as the name of an old sage occurs even among the Buddhists (e. g. Jāt. 155, vol. II, p. 15 ff.). — *paḍisaṃdhae* means Sct. *pratisaṃ-dhatte*, cp. AMg. *saṃdhai* (Pischel § 500).

3. *khaluṃka-* or *khuluṃka-* (for both forms seem to be admissible) is a very difficult word. The comm. explain it by *gali(ta)vṛṣabha-* 'a bad bullock', and on account of this I used to think that it meant = *khalokṣan-* 'a bad, mischievous bullock' (cp. *vihaga-khala-* 'a mischievous bird' &c.). But I am not convinced of the correctness of this derivation any longer. The Niry.

v. 534 ff. seems to infer that the word does not only mean 'a bad bullock' but also several other things. V. 535 certainly tells us that bulls that break the yoke &c. and roam on bad roads are called *khaluṃka*. But in v. 536 the word is used in the sense of *vakra*, *kuṭila* &c. i. e. 'bent, crooked, twisted', and v. 537 mentions elephant-hooks, fans of palm-leafs and other such things to which *khaluṃka* may be adapted as an epithet on account of their crookedness. Again in v. 538 animals like gnats, flies &c. are said to be *khaluṃka's*. And finally in v. 539 it is used of bad disciples, which, however, is certainly only due to the parable given in this chapter. From this it seems most probable that *khaluṃka-* (*khu°*) may originally be an adjective with the sense of *vakra* and *kuṭila*. The etymology of the word is totally obscure to me, although I find it probable that *khala-* 'bad, mischievous' may originally have had the same sense, and that the two words are in some way or other related to each other. But the morphology of our word is not at all clear. — *vihammāṇo* is explained by *vidūyamānaḥ*, but I am at a loss to understand the duplication of *m* if this derivation is the correct one. I should rather venture to suggest that we have in *vihammāṇo* a corrupted form of *vihammamāṇo* (: *hammai* &c., cp. Pischel § 540).

4. *vindhai* is explained by *vidhyati*, which is uncertain; *chindai*, or perhaps *bhindai*, would probably be better, but lacks support in the comm. and Mss. — On *samilā* cp. note on XIX, 56 above.

5. *upphiḍai* cp. *phiḍai*, mentioned amongst the synonyms of *bhraṃś-* in Hc. IV, 177.

6. Ś. mentions the varia lectio: *payalante na ciṭṭhaī* = *pracalan na tiṣṭhate*, which would come to just the opposite of the reading in our text.

7. *chinnāla-* cp. *chiṇṇo tathā chiṇṇālo jāraḥ | jāreṣu eka śeṣād bahuvacanāt* (!) *chiṇṇā chiṇṇālī strīty api* Deśīn. 3, 27; *chinnāliāputtaa* in Mṛcch. ed. Parab p. 64, which is rendered by *puṃścalīputraka* in the *chāyā*. It is possible that we ought to see in *chinna-* simply the participle from *chid-*, and that *chinnāla-* is a derivation of a sort not unknown in Prakrit (cp. *chippāla*: *chippa* &c.), but this is, of course, wholly uncertain. — The word *selli-* (or *seli-*) is said to mean *rajju-* 'a rope'; it may possibly be related to Ap. *sellu* in Hc. IV, 387, which is explained by

Pischel ad l. as 'plough', but may perhaps mean some part of plough, e. g. the handle or something like that[1].

10. *aṇusasammī* is the reading of A, and was read by Jacobi in SBE. XLV, p. 151 n. 1. Pischel § 499 is wrong in thinking *aṇusāsammī* to be the correct reading — this seems to be rather a monstrous form.

11. Ś. records the varia lectio: *dosam eva pabhāsae.*

13. *paliuṃcanti tti* | *tatprayojanāniṣpādane pṛṣṭāḥ santo nihnuvate kva vayam uktā gatā vā tatra vayam na tv asāu dṛṣṭeti* | D. Jacobi SBE. XLV, p. 151 n. 2 does not believe in this explanation, but thinks it to mean 'they did not do what they were bidden'. However, D. seems to be right, to judge from the use of *pali-uṃc-* = **pari-kuñc-* in other old texts (cp. Schubring Āyār. p. 74).

Chapter 28.

D.: *vyākhyātaṃ saptaviṃśam adhyayanam* | *adhunā mokṣamārgagatyākhyam aṣṭāviṃśam ārabhyate* | *asya cāyam abhisambandho 'nantarādhyayane 'śathatoktā tadvyavasthitasya mokṣamārgagatiprāptir iti tadabhidhāyakam idam ārabhyate* | *ity anena sambandhenāyātasyāsyādisūtram* ||

2. According to this verse, *jñāna*, *darśana*, *cāritra* and *tapas* together constitute the road to final deliverance (*mokṣamārga*). But Umāsvāti Tattvārthas. I, 1 says *samyagdarśanajñānacāritrāṇi mokṣamārgaḥ*, thus giving a more scientific definition of the 'road'. *Tapas* must probably here be included as a part of *cāritra* 'conduct'.

4. Cp. SBE. XLV, p. 152 n. 1 (instead of Umāsvāti I, 14 read I, 13; ZDMG. 60, 295).

6. Cp. Umāsvāti V, 37: *guṇaparyāyavad dravyam* and 40: *dravyāśrayā nirguṇā guṇāḥ.* But according to the comm. to V,

[1] In Mat. z. Apabhraṃśa p. 21 it is however translated by 'spear' according to Udayasāubhāgyagaṇin, who explains it by *bhalla*; but *bhalla* here certainly means 'arrow', as U. apparently thinks of Deśīn. 8, 57: *sello mṛgaśiśuḥ śaraśca*, and so I am not quite sure of the whole interpretation.

43 (ZDMG. 60, 518) *paryāya* does not belong to *guṇa* but only to *dravya*. It is *pariṇāma* 'accidence' i. e. the constituent part of *paryāya*, which belongs both to *guṇa* and *dravya*. There seems to be not a few differences between the old dogmas of the canonical scriptures and those of the younger scientific theology.

7. Umāsvāti V, 1—2 enumerates only *dharma*, *adharma*, *ākāśa*, *pudgalāḥ* and *jīvāḥ* (= *jantavaḥ*) as substances; but ibd. 38 he adds: *kālaś cety eke*, thus telling us that according to the opinion of some authorities *kāla* also was a substance.

8. Cp. Umāsvāti V, 5 (ZDMG. 60, 512) and 39.

9. Cp. Umāsvāti V, 17: *gatisthityupagraho dharmādharmayor upakāraḥ* and 18: *avakāśasyāvagāhaḥ*.

10. Cp. V, 22 *vartanā . . . kālasya* (*upakāraḥ*). According to the following verse and Umāsvāti II, 8 (cp. V, 44), *upayoga* 'realisation' is a characteristic of the soul (*jīva*). But it seems very remarkable that in this verse we lack the characteristic of matter (*pudgala*), and moreover that Umāsvāti V, 20 says that the characteristic (*upakāra*) of matter is the cause (*upagraha*) of happiness, misery, life and death, while here the characteristic (*lakṣaṇa*) of *jīva* is the realisation (*upayoga*) of knowledge, faith, happiness and misery. There may be some sort of confusion in our text on this point.

12. Cp. Umāsvāti V, 23—24 with the explanations of Jacobi ZDMG. 60, 515. However, V, 29 gives much more than the first half of our verse.

14. Umāsvāti I, 4 only enumerates seven *tattva*'s or *padārtha*'s, as *pāpa* and *puṇya* are said to be included in *āsrava* and *bandha*, cp. ZDMG. 60, 293. — On *tahiya-* cp. Pichel § 281.

15. Ś. mentions that this verse exists in a different recension, viz.: *tahiyāṇaṃ tu bhāvāṇaṃ sabbhāva-uvaesaṇe | bhāveṇa u saddahantassa sammattaṃ hoi āhiyaṃ ||*

16. Cp. Umāsvāti I, 3 *tan* (: *samyagdarśanam*) *nisargād adhigamād vā* 'true faith is produced by nature (or: spontaneously) or by teaching'.

17. Cp. SBE. XLV, p. 154 n. 2.

19. On the *chadmastha* or *°vītarāga* cp. SBE. XLV, p. 155 n. 1; Umāsvāti IX, 10 (ZDMG. 60, 536).

21. The *aṅgabāhira's*, which are more often called the *anañ-*

gapraviṣṭa's, are spoken of in different passages of the canonical literature, cp. Weber Ind. Stud. XVII, 453.

22. I do not remember to have met with the parable of the drop of oil on the water elsewhere in the Jain literature. It occurs, however, in Manu VII, 33 and perhaps in other passages as well.

23. D. explains *prakīrṇakam* by: *jātāv ekavacanam | tataḥ prakīrṇakāny uttarādhyayanādīni* | , and moreover he thinks that *ya* is added to *diṭṭhivāo* to point out the *upānga's* too. From this explanation of *prakīrṇakam* it seems probable that our text does not mean the scriptures now known as *prakīrṇa's* but means the same as the Nandī, viz. all texts not belonging to the aṅga's (cp. Weber Ind. Stud, XVI, 426 sq.).

24. On *naya* cp. Umāsvāti I, 6. 34—35 (ZDMG. 60, 299 sq.).

26. *Śeṣeṣu kapilādipraṇītavacaneṣu* D.

27. On the *astikāya's* cp. also Umāsvāti III, 6 (ZDMG. 60, 312); as for the structure of the word cp. p. *atthibhāva-* 'existence' and Wackernagel Ai. Gr. II: 1, § 35 b.

30. Cp. SBE. XLV, p. 156 n. 7—8.

31. *uvavūhā: uparṛṃhā darśanādiguṇavatāṃ praśaṃsayā tadguṇaparivardhanam.*

34. Cp. Āup. S. § 30; Umāsvāti IX, 19 ff.

Chapter 29.

D.: *anantarādhyayane mokṣamārgagatir uktā sā ca vītarāgatvapūrviketi yathā tad bhavati tathāmunābhidhīyata iti saṃbaddhasya ekonatriṃśādhyayanasya samyaktvaparākramākhyasyādisūtram* ||

P. 197, 8: On *pattiyai, pattiyāyai* cp. Pischel §§ 281. 487.

P. 197, 12: The following terms are all explained by Jacobi SBE. XLV, p. 158 ff. from the comm.

P. 197, 15: *pratikramaṇa* certainly means the recitation of the *pratikramaṇa-sūtra*, cp. SBE. XLV, o. 148 n. 1.

P. 197, 16: *dhammakathā* is a term in frequent use amongst the Buddhists.

P. 197, 18: According to SBE. XLV, p. 159 we must read *suyassa = śrutasya*, and this is also the reading of A. Jacobi's

printed edition (and the Berlin Mss.) give *suttassa*, which is certainly less correct.

P. 198, 8: *maddave 48* and *ajjave 49* are given in inverse order in SBE. XLV, p. 160, but this is probably only a mistake.

P. 198, 15—16: *pejja-* is, of course, Sct. *preyas-*, and is used as a substantive in Prakrit, cp. e. g. Āyār. I, 3, 4, 4; Āup. S. §§ 56. 87. 123 &c. — *selesī* is explained by *śāilesī*, a word that does not exist in Sanscrit outsides the Jain literature. In the comm. to Āup. S. § 153; Weber Bhag. 180 it is explained thus: *śāileśo Merus tasyeva yāvasthā sthiratā sā śāilesī | athavā śāileśaḥ sarvasaṃvararūpacāritraprabhus tasyeyam avasthā yoganirodharūpeti śāilesī* || But this explanation seems rather constructed, and I doubt whether it is the correct etymology.

P. 198, 18: *havvaṃ* is a very difficult word. It has been discussed by Pischel § 338 who with Warren and Leumann (also Schubring Āyār. s. v.; KS. s. v. seems to share this opinion) thinks it to be = Sct. *arvāk*. No doubt the phrase: *no havvāe no pārāe* Āyār. I, 2, 2, 1; Sūyag. passim compared with *arvāk* in opposition to *parāk*, *parastāt* in the Vedic literature seems to speak for this derivation. But I am not sure whether *havvaṃ* in *havvaṃ ā-gam-* — a phrase that occurs in many passages of the prose literature — may really be adequately rendered by *arvāg ā-gam*. There seems to me to be some reason for adopting the suggestion of Jacobi KS. s. v., according to which *havvaṃ* is = *bhavyam*. The words *havvaṃ āgacchai* would then mean 'presently he arrives at —', and from this it would not be far to 'quickly he arrives at —' which is the sense ascribed by the commentators to this phrase. However, this, as well as the other opinion, remains only a suggestion.

P. 124, 14: *atthegaie* certainly is the correct reading and means in Sanscrit: **atrāikatikaḥ*; cp. *egaiya- = *ekatika-*, Leumann Āup. S. s. v.

P. 199, 16: On verbs of the type *rumbhai*, *rubbhai* cp. Pischel §§ 266. 507. However, it may often be very difficult to decide between forms like *rujjhai* (Hc. IV, 218) and *rubbhai* in Jain Mss.

P. 199, 21: As for *salla* (: *śalya*) cp. XXVI, 42 with note (above); *kaṇṭaka* is a frequently used synonym for *śalya* in this sense.

P. 200, 2—3: Cp. SBE. XLV, p. 162 n. 4. But a different explanation of *strī°* and *napuṃsakaveda* is given in the comm. on Umāsvāti Tattvārthas. VIII, 10 in ZDMG. 60, 530.

P. 200, 6: With *karaṇaguṇaseḍhī* cp. the *akalevaraseḍhī* spoken of in X, 35 above (SBE. XLV, p. 45 n. 2).

P. 200, 11: According to the comm. to Umāsvāti Tattvārthas. IX, 11 *ghātikarman* includes *jñānāvaraṇīya*, *darśanāvaraṇīya*, *mohanīya* and *antarāya* (ZDMG. 60, 536).

P. 200, 16—17: This is called *uccāir°* and *nīcāirgotrakarman* by Umāsvāti VIII, 13; *nīyā°* and *uccā°* probably only contain prolonged vowels in composition, cp. Pischel § 70.

P. 201, 1: *asabala°* must be Sct. *a-śabala-* 'not spotted, variegated'.

P. 201, 1—2: *suppaṇihindie* seems to be the correct reading, and must be equivalent to *supraṇihitendriyaḥ*.

P. 201, 13: Cp. SBE. XLV, p. 164 n. 2—3.

P. 202, 2—3: Cp. SBE. XLV, p. 164 n. 5.

P. 202, 17: On *āyuṣkakarman* cp. Umāsvāti VIII, 11. 18.

P. 202, 19: According to Umāsvāti VIII 22 the power (*anubhāva*) of *karman* is its realisation or result (*vipāka*), cp. ZDMG. 60, 533.

P. 202, 20: Cp. SBE. XLV, p. 165 n. 3. The space or sphere of action (*pradeśa*) of Karman seems to be treated of by Umāsvāti VIII, 25. In VIII, 4 it is expressly said that the characteristics of *karman* are nature (*prakṛti*), duration (*sthiti*), power (*anubhāva*) and space or dimension (*pradeśa*).

P. 203, 2: The difficult word *aṇavadagga-* (*°yagga-*) is explained by Jacobi Ausg. Erz. s. v. and Pischel § 251 n. 1 as being = p. *anamatagga-*, which is also an epithet of the *saṃsāra*, and Sct. *anamadagra-*. This is no doubt correct; but I am unable to understand why Pischel has declared Jacobi's explanation to be partly 'false', as he himself repeats it I might almost say word for word. — *cāuranta-* is said by Hc. I, 44 to be a Prakrit substitute for *caturanta-* (with short vowel), but the comm. to the Āup. S. §§ 16. 20 thinks it to be a *vṛddhi*-formation from *caturanta-* (cp. Leumann s. v.), which would of course be the most probable explanation. If now the *saṃsāra* is called *caturanta*, it must probably mean 'fourfold' (SBE. XLV, p. 166), and designate the *saṃsāra* as consisting of existences such as

heavenly being, man, animal and denizen of hell. I am a little surprised to find the word as an epithet of *saṃsārakantāra* 'the forest of the *saṃsāra*'. This may be mere negligence; but as *caturanta-* and *cāuranta-* is an epithet or sometimes even a name for the earth, one might suggest that 'the forest of the *saṃsāra*' is only another name for the mundane world, or that the whole universe was thought here to be of the same shape as our own world. Cosmology will have had very little to do with words like this.

P. 203, 6: With *āgamesa-* cp. *āgamesi-* Āup. S. § 56. This is derived by Leumann (doubtfully) from *āgamāiṣin-*, but this derivation is, no doubt, less correct. Considering *āgamissa-* Āyār. I, 3, 3, 3 &c., which means, of course, *āgamiṣya-*, I am quite convinced that *āgamesa-* stands for **āgamīsa-*, and is also identical with *āgamiṣya-*.

P. 203, 10: The *citta-nirodha* certainly reminds us of the *citta-vṛtti-nirodha* of Patañjali Y. S. I, 2 &c.

P. 203, 11: *aṇaṇhayatta-* apparently belongs to *aṇhāya*, *aṇhaga-* Āup. S. &c. The derivation of this word from *āsrava-* (Pischel § 231, cp. Leumann Āup. S. s. v.) is undoubtedly false, as *-sr-* does not become *-ṇh-* in Prākrit. I suggest that *aṇhaga-*, which certainly has the same sense as *āsrava-*, is from a parallell **ā-snava-* (from **ā-snu-*) which does not exist in Sanscrit, but would certainly mean the same thing as *ā-srava-*.

P. 204, 11: On *saṃbhoga* cp. SBE. XLV, p. 167 n. 1.

P. 204, 12: *āyaṭṭhiya-* is not quite intelligible to me, but it may probably be identical with *ajjhatthiya-*, which is most probably derived from *adhyāsthita-*, cp. Hoernle Uvās. II, n. 115; Schubring Āyār. s. v.

P. 204, 16: On *ducca-* cp. Pischel § 441.

P. 204, 19: *a-palimantha-* undoubtedly belongs to *parimanthara-* 'very slow', Caṇḍak. 54, 2, but any connexion with *pari-math-* seems to be excluded by the sense. It is possible, though scarcely probable, that we ought to read *apalipanthaṃ*, which would mean something like 'freedom from obstacles'.

P. 205, 5: In other words he becomes a *chadmastha-vītarāga*; this is of two kinds, *upaśāntakaṣāya* and *kṣīṇakaṣāya*, according to Umāsvāti Tattvārthas. IX, 10 with comm. (cp. ZDMG, 60, 536).

P. 205, 12: On *logagga* cp. note on XXIII, 82 above.

P. 205, 14: We most probably should read *egattaṃ* with A, as *egatta-* seems to be a synonym of Sct. *ekāgratā* in Āup. S. § 54, cp. *egatta-bhāva-* ibd. §§ 44, 55 and *egattī-bhāva* ibd. § 55 (Leumann s. v.). Cp. also *egatta-gaya-* Āyār. I, 9, 1, 11 (Schubring).

P. 205, 15: On *appa-jhaṃjha-* cp. *jhaṃjhā* = *kalaha, krodha* or *tṛṣṇā* Āyār. Sūyag. Āup. S.; Schubring Āyār. p. 81; Leumann Āup. S. s. v. The word *°tumaṃtuma-* is not known to me from any other passage, and is not clear. However, it probably is an āmreḍita-compound from the pronoun-stem *tuma-*. Jacobi translates it by 'censoriousness'.

P. 205, 18: Cp. SBE. XLV, p. 168 n. 3.

P. 206, 4: Concerning *laghubhūya-* cp. note on XXIII, 40 above.

P. 206, 6: *appaḍileha-* is explained by *alpapratyupekṣa-*; it is either *a-pratilekha-*, which seems most probable, or it is dissimilated from **appa-paḍileha-* = **alpapratilekha-*.

P. 206, 8—9: The *tīrthakṛttva* is the forty-second and last of the different kinds of *nāmakarman*, cp. ZDMG. 60, 531 sg.

P. 206, 16: One might object that scarcely all the *parīṣaha*'s (cp. chapter II above) are to be conquered by patience, but this forms no very serious objection.

P. 207, 2: *avisaṃvāyaṇaṃ jaṇayai* is translated in SBE. XLV, p. 169 by 'he will become veracious', which is not quite to the point; *avisaṃvādin-* and *avisaṃvādaka-* (Kauṭ. p. 35, 19) otherwise means: 'not contradictory, not breaking one's word'.

P. 207, 5: *aṇussiyatta-* is = **anucchritatva-*; *ussiya-* stands besides the more common *ūsiya-* = *ucchrita-*, Pischel §§ 64. 327[a].

P. 208, 2: *saṃvara* is defined by Umāsvāti Tattvārthas. IX, 1 as 'the suppression of influence' (*āsravanirodha*); cp. SBE. XLV, p. 55 n. 1.

P. 208, 15—16: Cp. § 41 above.

P. 208, 19: The addition *paḍiyāvi* (from *paḍī* = *paṭī* 'a piece of cloth') in B[1.2] certainly makes very good sense, but as it has neither the support of the comm. nor of A, I have not ventured to take it into the text.

P. 209, 1: A reads only: *sasamayaparasamasaṃghāyaṇijje bhavai*, which is undoubtedly only a mistake, as it makes no sense.

P. 209, 4—5: *paraṃ avijjhāemāṇe* is an addition to be adopted

from A, which has, however, *aṇujjhāemāṇe*, and B[1], which reads *p. na vijjhāyamāṇe*. But *vijjhāyai* certainly is correct, and stands for *vijjhāvai*, which is from *vi-kṣā-*; cp. the forms quoted by Pischel § 326.

P. 210, 7: According to Umāsvāti Tattvārthas. VIII, 6, 9 the *vedanīyakarman* is only of two kinds, viz. *sad°* and *asadvedanīya*, while we find here and in the following *krodha°*, *māna°*, *māyā°* and *lobhavedanīya*. But these two distributions probably do not exclude each other.

P. 210, 21: Concerning the different sorts of *mohanīyakarman* &c. cp. Umāsvāti Tattvārthas. VIII, 6 ff. and SBE. XLV, p. 172 n. 1—3. But when n. 3 speaks of the nine kinds of *darśanāvaraṇīya* as obstacles to *cakṣur°*, *acakṣur°*, *avadhi°* and *kevaladarśana* and, moreover, five kinds of *nidrā*, this is only partly correct. According to Umāsvāti VIII, 8 we have, besides, the obstacles to the fourfold knowledge: 1) *nidrā* 'sleep'; 2) *nidrānidrā* 'intense sleep'; 3) *pracalā* 'inward excitement'; 4) *pracalāpracalā* 'intense inward excitement' and 5) *styānagṛddhi* 'desire of sloth, idleness'. This last is called in Prākrit *thīṇagiddhī*, and seems to stand in some connexion with Pāli *thīnamiddha*, although the formal obstacles are certainly great. There is a very learned note by J. J. Meyer upon the relation of these words in his Hindu Tales p. 112, but he most decidedly seems to me to be mistaken in assuming the Jain word to be only a perversion or a misapprehension of the Buddhist one. And his derivation of p. *°middha-* from **migdha-* : *mih-*, *megha-* &c. also seems to me very unconvincing. Fausbøll SN. s. v. thought the word to belong to *mardh-*, *mṛdh-*, which is not quite so objectionable from the point of view of the sense. But I am rather convinced that we have the clear term on the Jain side, *styānagṛddhi* or *thīṇagiddhi* not presenting the slightest difficulty of explanation. Moreover I am not aware whether we should spell the Buddhist word *thīna-middha-* or *thīna-m-iddha-* with the *makāro 'lākṣaṇikaḥ* so often pointed out by our commentators. Against this suggestion *vigatamiddha-* in SN. 151 might be thought to be an objection. But the whole question is not at all solved, and I can only point out once more my belief that we have here the priority on the Jain side. Dr. Meyer l. c. moreover translates *pracalā* and *pracalā-pracalā* by 'dosing' and 'very decided dosing', which does not accord with the explanation given by Jacobi

ZDMG. 60, 529, and is certainly wrong, although there seem to be parallels from the Pāli literature.

P. 211, 2: By destroying the above-named kinds of *karman* he has become a Jina (cp. ZDMG. 60, 536 on Umāsvāti IX, 11), has attained the *kevala*-knowledge (Umāsvāti X, 1). But the sentence: *ee tinni vi kammaṃse jugavaṃ khavei* is translated in SBE. XLV, p. 172: 'the last three remnants of Karman he destroys simultaneously' which is at least a very dubious expression. For one certainly takes it at first sight to mean that, having now put an end to *mohanīya*, *jñānāvaraṇa*, *darśanāvaraṇa* and *antarāya*, he now simultaneously destroys the remaining three *karman's*, which is incorrect, as there still remain four, viz. *vedanīya*, *āyuṣka*, *nāman* and *gotra*. The meaning, seen in connexion with the commentary on Umāsvāti X, 1 (ZDMG. 60, 542), must be that after destroying the *mohanīya*, and having thus become a *chadmastha-vītarāga*, he destroys in less than one hour — this may well be called *yugapat* — the *jñānāvaraṇa*, *darśanāvaraṇa* and *antarāya*, and thus obtains the *kevalin*-hood. For when the last four arts of *karman*, viz. *vedanīya* &c., come to an end, the holy man at once ends this earthly existence for ever (cp. § 72 the end).

P. 211, 5: I do not quite understand n. 4 on p. 172 of SBE. XLV. As far as I understand it we are concerned here with one who has already reached the *kevalin*-hood, but the *āiryāpathika-karman* is no cause of bonds (*bandhahetu*) to the soul (Umāsvāti VI, 5, ZDMG. 60, 519), and has consequently only momentary duration.

P. 211, 10: On the *śukladhyāna* cp. especially Umāsvāti IX, 41 ff.

P. 211, 12: *rahassa-* is = *hrasva-*, cp. Pischel § 354.

P. 211, 16: On the different bodies cp. Umāsvāti II, 37—49.

P. 211, 17: The place where he goes (*lokāgra*) has not been expressly denoted in the text; cp. Umāsvāti X, 5.

P. 211, 23: The final words *sammattaparakkame samatte* have been put in by me in analogy with the finals of the other chapters. A gives here: *saṃmattaparakkamaṃ nāma uttarajjhayaṇaṃ egūṇatīṣam imaṃ samattaṃ*.

Chapter 30.

D.: *anantarādhyayane 'pramāda uktas* — — — — — — — — — — — — — — — — — | *iti sambaddhasya triṃśattamasyādhyayanasya tapomārgagatināmakasyādisūtram* ||

3. On *gārava-* cp. Pischel § 61[a]. The word *nissalla-* (= *niḥśalya-*) is translated here (SBE. XLV, p. 174) by 'avoiding delusions'; but cp. XXVI, 42 above. It is true that it is commonly explained *māyādiśalyarahitaḥ* by the comm., but *śalya-* rather means 'pain, trouble, sin' than 'delusion' (*māyā*), which is only one amongst the various *śalya's*.

4. *vivaccāsa-* is explained in the comm. by *viparyāsa*. It is in reality *vyatyāsa-* (cp. note on XXVI, 28 above). — There are different readings in the last halfverse: B² has: *khavei jaṃ jahā kammaṃ*, and J. *jahā ya khavaī bhikkhū*; moreover B¹·² and J. read: *taṃ me egamaṇo suṇa* (but cp. v. 1).

8. This is the same list of external austerities as in Āup. S. § 30. But Umāsvāti Tattvārthas. VIII, 19 gives the following names: *anaśanā* 'fasting', *avamāudaryavṛtti* 'reduction of food', *parisaṃkhyāna* 'eating only certain kinds of food', *rasaparityāga* 'abstinence from dainties', *viviktaśayyāsana* 'separate lodgings' and *kāyakleśa* 'mortification of the flesh'. *saṃlīṇayā* is used here instead of *paḍisaṃlīṇayā* (Āup. S. &c.) and we find here *ūṇoyariyā* = *ūnāudarikā* instead of *omoyariyā* = *avamāudarikā*, which is otherwise the only form in use as far as I know. But *ūna* may, of course, mean 'small, reduced' as well; in v. 14 below we, however, find *omoyaraṇa*.

9. In Āup. S. § 30 we have the name *āvakahiya* (: *yāvatkathika*) for what is here called *maraṇakāla*. — Ś. refers to a somewhat different reading with the words: *pāṭhāntarataś ca niravakāṅkṣaṃ dvitīyam*. *biijjiya-* is a form of *dvitīya*, which does not seem to exist anywhere else; however, we find M. *bijja-* and AMg. *tiijja-* (in *aḍḍhāiijja*) according to Pischel § 449.

10—11. Cp. SBE. XLV, p. 175 n. 4 and Āup. S. § 30. I A.

12. In Āup. S. § 30. I B we have *pāovagamaṇa*, which is the motionless fasting to death, and *bhattapaccakkhāṇa*, the simple renunciation of all food respectively.

13. In Weber Bhag. p. 267 we find *nīhārima*, which is said to mean either 'accompanied by a funeral' (cp. *nīharaṇa-* 'funeral' Nāyādh. II, 46 &c.) as the comm. takes it, or 'by which corporeal

excretion occurs' (Leumann Āup. S. p. 151). In Āup. S. § 30. I B we have instead of this *vāghāima* and *nivvāghāima* (Leumann s. v.).

14. In Āup. S. § 30. II we find only *davvomoyariyā* and *bhāvomoyariyā*.

15. *sittha-* = Sct. *siktha-* means 'a mouthful of rice in the form of a ball', Āup. S. § 30. IV.

16. *khete pāṃśuprākāraparikṣipte*: in KS. § 89 and Āup. S. §§ 53. 69 we have the same explanation: *khetāni dhūlīprākāropetāni*; *karbaṭa-* is explained as *kunagara* in Āup. S. KS.; in the comm. on Rāj. it is called *kharbaṭa* and defined as *kṣullaprākāraveṣṭitam*. Kāuṭ. p. 46, 4 speaks of it as *khārbaṭika*, and says that it is situated *dviśatagrāmyā madhye*. *droṇamukha-* means a town that can be reached by water and by land (KS. Āup. S. Rāj.), and is situated *catuśśatagrāmyā madhye* according to Kāuṭ. p. 46, 3. The form *maḍamba-* is difficult, especially as we find *maṇṭapa-* and *maṇḍapa-* in some texts. But this may be a corruption. However, D. defines it as *avidyamānārdhatṛtīyayojanāntargrāmam*, and the comm. on KS. § 89 says: *maḍambāni sarvato 'rdhayojanāt parato 'vasthitagrāmāṇi*, while a comm. on the Praśnavyāk p. 306 only tells us that it is *dūrasthalasīmāntara*. Concerning *saṃvāha-* D. only says that it is *prabhūtacāturvarṇyanivāsa*, but we get clearer information from the comm. on KS. § 89: *saṃvāhāḥ samabhūmāu kṛṣiṃ kṛtvā yeṣu durgabhūmiṣu dhānyāni kṛṣīvalāḥ saṃvāhanti rakṣārtham*, and on Āup. S. § 53: *parvatanitambādidurge sthāpanī*. According to this it simply means a sort of natural or artificial depot, where the inhabitants of the neighbourhood collect their crops. *koṭṭa* — explained by D. with *prākāra* — means 'a fortified place' even in Sct.

19. With this verse cp. SBE. XLV, p. 177 n. 4. *sambukka-* (for Sct. *śambūka-*) belongs to the examples quoted by Pischel § 194 (duplication of consonants).

24. Cp. SBE. XLV, p. 178 n. 1.

25. Cp. SBE. XLV, p. 178 n. 2.

26. Cp. the different kinds of *rasaparityāga* in Āup. S. § 30 IV.

27. The *vīrāsana* according to the Yoga pratice is described in R. Schmidt Fakire u. Fakirtum p. 188 sp. (cp. ibd. pl. 11). But according to the explanations in the comm. on Āup. S. § 30. V and Weber Bhag. p. 286 it is the same posture that is elsewhere called *siṃhāsana*, which does, however, not appear to be

identical with the same posture of the Yogins. In the Jain comm. it means the posture of one sitting upon a throne without there being in reality any seat for him to rely upon.

28. In this verse we find the *vivittasayaṇāsaṇaṃ* — the *vivikta-śayyāsana* of Umāsvāti — instead of the *saṃliṇayā* enumerated on the sixth place in v. 8 above.

30. Cp. Āup. S. § 30 (p. 40 ff.) and Umāsvāti Tattvārthas. IV, 20 (where *vyutsarga* and *dhyāna* have interchanged their place).

31. The 'expiation of sins' is tenfold also in Āup. S., but ninefold in the Tattvārthas. IX, 22. Numbers 1—7 correspond to 1—7 in Āup. S., while no. 9 *upasthāpana* is = 8 *mūla* in Āup. S. and 8 *parihāra* (cp. ZDMG. 60, 538) may possibly correspond to 10 *pāraṃciya* of the Āup. S.

32. Cp. Āup. S. p. 41 sq. and Tattvārthas. IX, 23.

33. The ten kinds of persons to whom respect is due are enumerated Āup. S. p. 42; SBE. XLV, p. 179 n. 4, and in the Tattvārthas. IX, 24 (with some slight differences from the older texts).

34. Cp. Āup. S. p. 42 (quite congruent with our text) and the Tattvārthas. IX, 25 which enumerates *vācanā*, *pracchanā*, *anuprekṣā*, *āmnāya* and *dharmopadeśa* (= *dhammakahā*) as the five different kinds of study.

35. Cp. Āup. S. p. 42 sq. and Tattvārthas. IX, 27—46.

36. According to the Āup. S. p. 43 sq. the *vyutsarga* is twofold, viz. *dravya°* and *bhāva-vyutsarga*, which two kinds apparently correspond to the *vyutsarga* of exterior and interior things in the Tattvārthas. IX, 26.

Chapter 31.

D.: *anantarādhyayane tapa uktaṃ tac ca caraṇavata eva bhavatīty adhunā caraṇam ārabhyate(?)* | *iti sambandhasyāikatriṃśattamādhyayanasya caraṇavidhināmakasyādisūtram* |

On the difficulties of this chapter cp. SBE. XLV, p. 180 n. 2.

2. *ekata ekasmād viratiṃ kuryāt* | *ekataś cāikasmiṃś ca pravartanam* | D.

3. *rumbhaī* = *ruṇaddhi tiraskurute.* — Ś. mentions a various reading (here and in the following verses), viz. *se ṇa gacchai maṇḍale,* which seems to me to be better than *se na acchai m.*

4. Cp. SBE. XLV, p. 181 n. 1.

7. Ś. mentions a varia lectio : *samīīsu ya taheva ya.*

9. Cp. SBE. XLV, p. 178 n. 2.

10. In Sūtrakṛt. II, 2, 17 are enumerated the following kinds of *mada* (pride), viz. : *jātimada, kulamada, rūpamada, tapomada, śrutamada, lābhamada, āiśvaryamada* and *prajñāmada* i. e. 'pride of birth, family, beauty, penance, learning, riches, power and knowledge'. According to a Prākrit verse quoted by D. the monk has to observe *brahmagupti,* i. e. to exert himself in preserving his chastity with regard to the following nine things, viz. *vasati* 'place of abode', *kathā* 'conversation', *niśayyā* 'bed', *indriya* 'object of sense', *kuḍyāntara* (sense not quite clear to me), *pūrvakrīḍaka* 'former pleasures', *praṇīta* 'dainties' (cp. Leumann Āup. S. p. 133), *atimātrāhāra* 'abundant food' and *vibhūṣaṇā* 'ornaments'.

12. The fifteen names of the *paramādhārmika's* enumerated in a verse quoted by D. seem to be the following: *Amba, Ambarīṣa, Śyāma, Śabala, Rudra, Uparudra, Kāla, Mahākāla, Asipattra, Dhanu, Kumbha, Vāluka, Vāitaraṇī, Kharasvara* and *Mahāghoṣa.* With some slight deviation these names coincide with the names of the fifteen Asuras or devils who are enumerated in the commentary on Umāsvāti Tattvārthas. III, 5 (ZDMG. 60, 311). Most of these names are wellknown as names of other persons or localities connected with the hells.

16. That the gods — and not the 24 *tīrthakara's* — are meant here is the opinion of the commentaries. The different kinds of Bhavanavāsin's, Vyantara's and Jyotiṣka's are enumerated in the comm. on Umāsvāti IV, 6 (ZDMG. 60, 317 sq.) and in the *sūtra's* IV, 11—13. But according to IV, 18 the Vaimānika's are not only of one sort, but are divided into *kalpopapanna* 'inhabitants of *kalpa's*' and *kalpātīta* 'void of *kalpa's*'. However, this does perhaps not make any difference here.

17. Cp. SBE. XXII, p. 189 ff. The Daśāśrutaskhandha, Bṛhatkalpa and Vyavahāra are taken together as a unity even in other works, cp. Weber Ind. Stud. XVI, 449 sq. 465.

18. *ācāraprakalpa* is used with the same sense as *ācāra,* cp.

Weber Ind. Stud. XVI, 223 f. 250; in Āyār. I, 8, 5, 3 *pagappa* is used as a synonyme of *samāyārī*, *ācāra*.

20. Cp. SBE. XLV, p. 184 n. 2.

Chapter 32.

D.: *anantarādhyayane caraṇam abhihitaṃ tac ca pramādasthānaparihārata evāsevituṃ śakyaṃ tatparihāraś ca tatparijñānapūrvaka iti tadarthaṃ dvātriṃśam pramādasthānanāmakādhyayanam adhunārabhyate | iti sambandhasyāsyedam ādisūtram ||*

2. *savvassa* probably is the correct reading; *saccassa*, which was taken up by Jacobi in SBE. XLV, p. 184 n. 4, is a *pāṭhāntara* mentioned by D., but not by Ś. as far as I am aware.

3. *viddha-*, which is here the form used by all Mss., is a very uncommon equivalent of *vṛddha-*, mentioned only by Hc. I, 128; II, 40 (cp. Pischel § 53). — Ś. mentions *sajjhāyaegantanisevaṇā ya* as a varia lectio. But it is impossible to make out what he has read here himself, as the last third of fol. 336 is cut away in the Ms.

4. Ś. records a *pāṭhāntara* of which only *niune · buddhiṃ* is clearly to be seen. But according to the explanation: *tatra nipuṇā sunirūpatā īhā* (rest of the line cut away, cp. note on v. 3) it must have been *niuṇehabuddhiṃ*.

5. Ś. gives a varia lectio *aṇāyaranto* (instead of *vivajjayanto*).

6. The origin of the bird from the egg, and of the egg from the bird as an example of a continuous series of existence is a parable well known from other texts, probably those of the Buddhists or Sāṃkhya's.

8. *kiṃcaṇāiṃ*, which is the form occurring in all Mss., seems to be a sort of plural to *kiṃcaṇaṃ*. — Ś. records the varia lectio: *jassa na kiṃci ṇatthi*.

9. According to Ś. there seems to have been a various reading: *apāyā parivajjiyavvā*.

10. I cannot quite make out from Ś. if there has not been a *pāṭhāntara* here, viz. *tittikarā* = *tṛptikarāḥ*; for I can scarcely explain the sentence *dṛptikarā dīptikarā vā pāṭhāntarataḥ* in any

other way than that we must read *tṛptikarā dīptikarā vā*; for *dṛpti*° and *dīpti*° would both give *ditti*° in Prākṛt, so that this could not be called a *pāṭhāntara*, but only an *arthāntara*.

11. Ś. apparently reads *raṇṇe* instead of *vaṇe*, which he does not even mention. — The common reading is *paurindhaṇe* = *pracurendhane*, but I have also met with the reading *pavarindhaṇe* in some younger Mss.

12. According to Ś. there is the varia lectio : *omāsaṇāīdamiindiyāṇaṃ*.

13. On the form *vasahi* (= *vasati*-) besides *ā-vasaha*- = *ā-vasatha*- cp. Pischel § 207.

15. Ś. also reads *bambhavae* = *brahmavrate*.

16. *cāiya*- from *cayai*, a substitute for *śak*- according to Hc. IV, 86.

20. Ś. mentions a varia lectio : *to jīviyaṃ khuḍḍa vivaccamāṇā; khuḍḍae* and *khuḍḍa* are explained both by Ś. and D. *ārṣatvāt kṣodayanti vināśayanti*. That *kṣud*- may be represented by *khuḍ*- is seen from Pischel §§ 222. 568, but I am at a loss to explain the form occurring here.

21. On *nisirai* cp. Pischel § 235 (in his enumeration this passage has not been taken up). — Ś. also reads *pi* instead of *na* in l. 3.

22. Cp. SBE. XLV, p. 187 n. 3. — Ś. here, and in the following verses of similar construction, reads : *rāgassa heuṃ tu maṇunnam āhu | dosassa heuṃ amaṇunnam āhu |*

24. Ś. also reads *gehim* (here and in all the following verses).

27. The reading *rūvāṇuvāyāṇugae* (A) is mentioned as a *pāṭhāntara* by D. The whole passage does not seem clear to me, notwithstanding the explanations of the comm. — Ś. reads *u jīve*.

29. Ś. also reads *pariggahammi*.

31. *aṇissa*- cp. SBE. XLV, p. 189 n. 1.

34. Cp. *puṣkarapalāśa*- 'the petal of a lotus' &c. (BR.).

35. Cp. note on v. 22 above (the same remark applies to vv. 48, 61, 74 and 87).

50. Ś. reads *gandhassa* instead of *gandhesu*.

54. Ś. here reads *vae viogeṇa*.

61. Ś. here and in the following vv. uses the form *jibbhā* (instead of *jīhā*); on this form cp. Pischel § 332.

87. A has here: *dosassa heuṃ amaṇunnam āhu* in the third line (like Ś.)

89[d] = *kareṇumārgāpahṛto gaja iva.*

100. *heuṃ*, which I have taken from A, may undoubtedly be a correct form of the nominative according to Hc. III, 19 (cp. Pischel § 379). — *thova-* = *stoka-* according to Pischel § 230 may be due to a form **stopa-*, alternating with *stoka-*. But I rather believe S. Goldschmidt KZ. XXVI, 112 n. 1 to be right in thinking *v* to be there only to prevent the hiatus in a form **thoa*. Moreover, there may be analogical influence from *theva-* (this word is correctly explained by Childers s. v.; Pischel §§ 130. 207).

102. *napuṃsaveya* = *ubhayābhilāṣaḥ* (D). — *baissa-* is = Skt. *dveṣya-*. I have written *baissa-* instead of *va°*, which occurs in all Mss., with Pischel § 300. Cp. *besa-* above.

104. The various reading quoted by Jacobi SBE. XLV, p. 191 n. 1 does not occur in any of my Mss. nor in Ś. However, I do not think that it would help us very much in the interpretation of this difficult verse, and we had better keep to the explanation given by D. and followed by Jacobi in his translation; only we must of course read *pacchāṇutāve na tavappabhāvaṃ* = *paścāttāpo na tapaḥprabhāvam* (sc. *icchet*). — *°licchū* is = *°lipsuḥ* (cp. my Desiderativbildungen p. 72).

105. Ś. records the varia lectio *tappaccayā*, which has, however, no support in the comm.

106. The translation of lines 1—2 in SBE. XLV, p. 191 is rather short. According to D. something like this: 'but the objects of the senses, viz. sounds, &c. of whatever kind they may be (harsh, sweet &c.) will cause &c.' would be better. But I admit that the difference is a mere trifle.

107. *samayam ārṣatvāt samatā mādhyastham:* but it seems very strange that we should have here a neutral form instead of Skt. *samatā*. The latter word occurs e. g. Āyār. I, 3, 1. 1. 2, 3, 1 in the regular form *samayā*, but is explained by Schubring s. v. (cp. Jacobi SBE. XXII, p. 32) as not meaning 'indifference' but 'equality between man and other living beings'.

111. Ś. mentions another version of the second line of this verse, viz.: *saṃsāracakkassa vimokkhamaggo* — *samuvicca* = *samupetya*.

Chapter 33.

D.: *anantarādhyayane pramādasthānāni uktāni tāiś ca karma badhyate | tasya ca kāḥ prakṛtayaḥ kīyatī vā sthitir ity ādisaṃdehāpanodāya karmaprakṛtināmakaṃ trayastriṃśam adhyayanam ārabhyate | tasya cedam ādisūtram ||*

On the different arts of *karman* according to the dogmatics of the Jains cp. Umāsvāti Tattvārthas. VIII, 2 ff. (Jacobi ZDMG. 60, 528 ff.) The characteristics of *karman,* of which D. in the passage quoted above enumerates nature (*prakṛti*) and duration (*sthiti*), are, in addition, power (*anubhāva*) and space or dimension (*pradeśa*), Umāsvāti VIII, 4.

1. Ś. records a varia lectio: *āṇupuvviṃ suṇeha me,* a phrase well-known to anyone who has gone through our text.

2—3. Cp. Umāsvāti VIII, 5.

4. Cp. Umāsvāti VIII, 7 (and I, 9).

5. On the terms quoted here cp. Umāsvāti VIII, 8; SBE. XLV, p. 193 n. 2 and the note on p. 210, 21 above.

7. Cp. Umāsvāti VIII, 9, where we have the terms *sad°* and *asadvedya,* instead of *śāta* and *aśāta.* I rather doubt whether *śāta-* 'joy, pleasure' is a real Sanskrit word, and not some wrong derivation from the Middle-Indian words which we find as *sāta-* and *asāta-* in Pāli, and as *sāya-* and *a-sāya-* here. However, I am at a loss to find any probable etymology for these words.

8. Cp. Umāsvāti VIII, 10 (this applies also to the following three verses in our text).

9. Ś. seems to read *sammāmicchaṃ taheva ya,* and does not refer to the reading of our text.

11. Cp. SBE. XLV, p. 194 n. 1 and ZDMG. 60, 530, where we find an explanation of the terms quoted in the note in SBE. According to this *anantānubandha, pratyākhyāna, apratyākhyāna* and *sañjvalana* mean 'leading to endless delusion, resignation, non-resignation and incension', and each one of these four items is divided into anger, pride, deceit and greed (*krodha, māna, māyā* and *lobha*). In this way we get sixteen different kinds of *kaṣāyamohanīya.* As for the different species of *nokaṣāyamohanīya* the remark in SBE. l. c. that they are enumerated in XXXVI, 102 is apparently incorrect, as nothing of that sort is found there.

According to Umāsvāti they are nine, and consist of: *hāsya* 'joke', *rati* 'satisfaction', *arati* 'dissatisfaction', *śoka* 'sorrow', *bhaya* 'fear', *jugupsā* 'disgust' and *strī°*, *puṃ°* and *napuṃsakaveda* 'characteristics of feminine, masculine or third sex' (this, and not 'desire for women &c.' seems to be the correct translation according to ZDMG. 60, 530).

12. Cp. Umāsvāti VIII, 11. Ś. reads *āukammaṃ*.

13. According to Umāsvāti VIII, (6), 12 there are no less than 42 different sorts of *nāmakarman*[1]. Ś. reads *ca* instead of *tu*, and has the varia lectio: *suhakammabahū bheyā*, which seems to me to give poor or no sense.

14. Cp. Umāsvāti VIII, 13. — Ś. himself reads: *uccaṃ aṭṭhavigappaṃ tu*, but does not mention our reading.

15. Cp. Umāsvāti VIII, 14. — I do not quite understand, whether *antarāya* is considered to be something active, viz. a bad disposition which prevents the giving of gifts, the use of power &c. even in favourable circumstances, or whether it is not only a sort of slowness preventing every sort of activity, be it a good or bad one. I suppose that this latter suggestion is the more correct one.

17. Cp. Umāsvāti VIII, 25, and concerning *pradeśa* the commentary on V, 2 (ZDMG. 60, 512). — Ś. refers to a *pāṭhāntara*, viz. *ganṭhiyasattāṇāi*.

18. This verse, and also the comm. on it, are really very puzzling (cp. SBE. XLV, p. 195 n. 2). I suppose, however, that the quotation from the *dīpikā* given by Jacobi in SBE. l. c. will come to the same thing as the word *ekakṣetrāvagāḍha* 'existing in one room only' in Umāsvāti VIII, 25 (cp. ZDMG. 60, 533), although this expression is not satisfactorily explained by the commentaries there.

19. Cp. Umāsvāti VIII, 15. — Ś. reads *esā* instead of *hoi*.

20. Ś. reads *taheva antarāyammi* instead of *antarāe y. k.* in the second line. — The statements of these two verses are not quite correct according to Umāsvāti VIII, 19; for we have here a part of a *muhūrta* (*antarmuhūrta*) as the shortest duration even of the *vedanīyakarman*, while this is expressly stated to be 12 *muhūrta's* by Umāsvāti l. c. But I have observed in some other passages

[1] But according to other authorities there are no less than 103 of them, cp. Jhaverī First Principles p. 31.

too, that the old canonical texts do not always give the same concise and strict definitions as the later theologians and philosophers.

21. Cp. Umāsvāti VIII, 16 and 21. — Ś. reads *mohaṇijje u ukkosā*.

22. Cp. Umāsvāti VIII, 18 and 21. — Ś. reads *tettīsa sāgarāiṃ*.

23. Cp. Umāsvāti VIII, 17 and 20.

24. *aicchiya-*: *aicch-* is enumerated amongst the substitutes of *gam-* in Hc. IV, 162, and in Āup. S. § 54 we find *samaicch-* = *samatikram-*; however in Setubandha the root has the form *aiṃch-*, and according to Leumann Āup. S. s. v. there occurs in two passages of Nāyādh. a form *samatitth-*[1]. I am unable to make any suggestion concerning the etymology of this word, except that it certainly must contain the preposition *ati*. It is possible, though not very probable, that *aicchai* may be **a(t)i-acchai* (on *acchai* v. Pischel § 480).

Chapter 34.

D.: *anantarādhyayane karmaprakṛtaya uktās tatsthitir leśyā-vaśata ity atas tadabhidhānārthaṃ catustriṃśam leśyādhyayananāmakam adhyayanam ārabhyate | asya cedam ādisūtram* ||

The *leśyā*-theory, which is common to the Jains and the Ājīvika's — the followers of Gosāla — is certainly one of the darkest and most difficult points in the Jain religion. In a paper called »The Leśyā-theory of the Jainas and Ājīvikas», and published in Festskrift till K. F. Johansson, Upsala 1910, pp. 20—38 I formerly tried to connect this marvellous theory of the colours of the soul with the Sāṃkhya doctrine of the *chāyā* or *pratibimba* (cp. Garbe Sāṃkhya-Phil. p. 315 sq.). Although I have privately met with several contradictory opinions, and there are certainly in my treatise several rather obvious mistakes, I am not yet wholly convinced of the incorrectness of my opinion. In two works which are not accessible to me, viz. Malayagiri's commentary on

[1] But this may only be bad orthography, *tth* and *cch* resembling each other in Jain Mss., and *t* often being inserted in places where it does not belong, as is well known.

the Paṇṇavaṇāsutta XVII ed. Calc. p. 483, and ff., and in the Lokaprakāśa ed. Hīralāl p. 130 ff., there are long expositions on the nature of the Leśyā's. Modern literature on this topic, which is not very abundant, has been quoted in my paper mentioned above. In two works of the last years, Mr. H. Warren's Jainism, Madras 1912, and Hīrāchand L. Jhaverī's First Principles of the Jain Philosophy, London 1910, I can find absolutely nothing concerning the Leśyā's.

3. The names of the different *leśyā*'s are all clear except *kāū* and *pamha*. Instead of these Umāsvāti Tattvārthas. IV, 2. 7. 23 has *dhūmra* and *padma*, which is explained as meaning 'rose-coloured'. Now I suppose this to be a mistake; for Weber Bhag. p. 317 tells us that *pamha* — which is etymologically Skt. *pakṣman*, Goldschmidt KZ. XXV, 611; Leumann Āup. S. p. 133 sq.; Pischel § 312 — means the colour of the goldline on the touchstone, and of the yellow pistils of the lotus-flower (*padmakesara*). Consequently, *pamha* = *pakṣman* simply means 'pistil' i. e. 'lotus-pistil' (*pakṣman* really means 'a pistil' in Sanskrit, BR.) and afterwards 'lotus-pistil-coloured' i. e. 'whitish yellow'. And *padma*, which has perhaps been mistaken for a Sanskrit equivalent of *pamha*, simply means the same. As for *kāū* I am not sure of the etymological derivation of this word. Jacobi SBE. XLV, p. 197 n. 4 thinks it to be *kāpota-*, and I myself formerly suggested *kapila-* or *kādrava-* as possible relations. I am rather inclined to believe now that all these suggestions are incorrect, and that *kāu-* is a word without any Sanskrit equivalent. Its formation is the same as that of *āu-*, *vāu-*, *teu-* &c., and there is apparently a related word in *kāvī nīlavarṇā* Deśīn. 2, 26, a feminine form of an adjective **kāva-* or perhaps *kāu-*. But I am unable to arrive to any definite result concerning the etymology of these words.

4. *riṣṭaka-* is not clear. D. explains it as *phalaviśeṣaḥ*, and according to this Jacobi SBE. XLV, p. 197 translates it as '(the fruit of) Ristaka' (Sapindus detergens). But Ś., who also knows this explanation, alternates it with another, viz. *riṣṭo droṇakākaḥ* | *sa eva riṣṭakaḥ* |; *droṇakāka-* means 'a raven', and this seems to make better sense. However, we have still another word *riṭṭha-* or *riṣṭa-*, which means a precious stone, perhaps an emerald. *khañjana°* Jacobi translates by 'wag-tail', which is probably correct, but against the explanations of the commentaries. D

only says: *khañjanam añjanam kajjalam* i. e. 'black collyrium', and Ś. gives a more extensive explanation: *khañjanaṃ snehābhyaktaśakaṭākṣagharṣaṇodbhūtam añjaṇaṃ kajjalam.* But if we should translate *khañjana°* by 'collyrium', the translation of *°nayana* would be quite impossible.

5. I cannot make out from the dictionaries whether the *nīlāśoka* is really another species of Jonesia, or if it is quite a different tree unrelated to the common *aśoka*.

6. *koilacchada°* seems to be the reading of the commentaries; this is translated by Jacobi 'the feathers of the kôkila', which might certainly be correct, as *chada-* also means 'feather' (Bālar.), but is not in accordance with the explanations of Ś. and D. The former says: *kokilacchadas tāilakaṇṭakas tathā ca saṃpradāyaḥ | vaṇṇābhivāre jo ettha koilacchadadose telakaṇṭao bhaṇṇai tti* ||, which is not clear to me, the quotation being scarcely quite correct; D. speaks of *kokilakaṇṭaka.* I suppose that these words, unknown to the lexicographers, may denote some sort of plant, called 'oil-thorn' or 'cuckoo's thorn'. There is, moreover, a *pāṭhāntara*, mentioned both by Ś. and D., viz. *koilacchavi°* which is quite intelligible (Ś. explains it thus: *tatra kokila anyapuṣṭas tasya chavis tatsannibhā*).

7. Ś. refers to the following various readings: *paṭhyate ca* | *suyatuṇḍālattadīvābhā* | *anye tu suyatuṇḍaggasaṃkāsā* | The first of these *pāṭha's* is unintelligible to me.

9. Ś. reads *khīratūla°*, and explains *tūlam arkatūlam.* This is not quite clear to me, as I do not know what 'wool of Calotropis gigantea' means; or *arkatūla-* may perhaps be = *tūla-* 'cotton'; then he says: *pāṭhāntarataḥ khīrapūra°* | *anye tu dhāreti paṭhanti* (viz. *khīradhāra°*, cp. B[1]).

10. *rohiṇī* may perhaps mean 'Helleborus niger', as the Helleborus is well known for its bitter taste. In the Rājan. *rohiṇī* is said to be = *kaṭuṃbharā*, a name that may certainly denote some bitter-tasting plant.

11. *hastipippalī* means 'Scindapsus officinalis', Car. 6, 10.

12. According to Ś. *tuvara-* means *sakaṣāya*, which is, of course, the same as *kaṣāya* 'astringent (of taste)'; and Hemacandra says in the Deśīn. 5, 16: *atra tuvaro rasaviśeṣa iti saṃskṛtasamatvān noktaḥ* |, but I do not know any Sanskrit word *tuvara-*. However, its meaning is clear from Ś. This author

moreover refers to a *pāṭhāntara*, which is not clear to me, as he says: *pāṭhāntarata ādraṃ vā* |. I do not know any word *ādra-*, but it may perhaps mean *ārdraṃ vā*, as *ārdra-* is 'wet, juicy, fresh', and may perhaps also mean 'unripe'. Ś. sometimes gives the *pāṭhāntara's* only in Sanskrit, and if he here really means *ārdra-*, we might get a reading somewhat like this: *addaº*, *allaº* or *ulla(a)kaviṭṭhassa vāvi jārisao*, as these are the Prākrit substitutes of *ārdra-* (cp. Pischel § 111). But this suggestion is, of course, very hypothetical.

14. *meraya-* is Skt. *māireya-*, probably due to a dissimilation of **mereya-*. As to the nature of this drink cp. SBE. XLV, p. 198 n. 3 and Kāuṭ. p. 120, 13—14: *meṣaśṛṅgitvakkvāthābhiṣuto gulapratīvāpaḥ pippalīmarīcasambhāras triphalāyukto vā māireyaḥ* ‖ i. e. '*m.* is distilled from a decoction of the rind of Odina pinnata, mixed with dry sugar[1], and contains a quantity of pepper or is spiced with 'the three fruits'[2]. I suppose that *madhu* does not mean 'honey' here, but the sweet, intoxicating drink called *madhu*, described by Kāuṭ. l. c. as being *triphalāsambhāro mṛdvīkārasaḥ*.

15. *muddiyā* is = Skt. *mṛdvīkā* 'a grape'.

19. There is a certain difficulty concerning the word *būra-*. Besides this form there exists another one, viz. *bora-*, *borī-*, and moreover there seems in nearly all passages to exist the v. l. *pūra-* just as here; Pischel § 166, who explains *bora-*, *būra-* from a form **baūra-*, **badura-* (there is also *badara-*; Jacobi KS. s. v. and Leumann Āup. S. s. v. had already thought of *bădara-*), thinks *pūra-* 'lemon tree' to be the correct form in all cases. But this is apparently absurd, as *būra-* always stands in connection with *rūta-*, *tūla-* and other words denoting weak and woolly vegetable substances. Consequently, *būra-* must mean something like 'cotton' or 'treewool', although the express sense is perhaps not very clear. It must, however, be carefully observed that *badarā* also means 'the cotton-tree, Gossypium' in Sanskrit and that it consequently would be simplest to take *būra-* to mean just the same.

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[1] This must be the meaning of *guḍa*, as 'molasses' is called *phāṇita* some lines above.

[2] Concerning these cp. Böhtlingk s. v. *triphalā*.

20. *teyāla-* '43' is not included amongst the forms enumerated by Pischel at the end of § 445, where we find *igayāla-* '41', *bāyāla-* '42' &c. instead of *bāyālīsaṃ* &c.

22. *nissaṃsa-* is, of course, *nṛśaṃsa-*; cp. J. J. Meyer Hindu Tales p. 256 n. 2.

23. Ś. mentions a various reading: *saḍhe ya matte ya rasalolue* |

25. *niyaḍille* is explained by *nikṛtimān*; it is, of course, a derivation from *niyaḍi* = *nikṛti-*. The word *pratikuñcaka* means *svadoṣapracchādaka*, and *āupadhika* means *sarvatra vyājaka* according to D.

26. There is some doubt concerning the word *upphāsaga*°. I have retained this form in the text, although I am almost certain that it is incorrect because of the explanation *utprāsaka* in D For *utprāsa-* would certainly be able to give *upphāsa-* in Prakrit, although I think we have another form of the word, which is the correct one. In the Deśīn. 1, 95 we find: *uppheso trāsaḥ* | *apavādārtho 'py ayam lakṣyeṣu dṛśyate* | *yathā* | *asarisajaṇaupphesayā ṇa hu sahiyavvā kule pasūeṇa* |. *upphesa-* consequently means 'frightening, terrifying' but also *apavāda* 'reviling, blaming', and I take this to be the Prākrit correspondent of Skt. *utprāsa-* (there is another word *upphesa-* in Āup. S. meaning *mukuṭa*, which is, of course, not related to our word). But now all my Mss. have *upphālaga*° instead of *upphāsaga*°, and this may also be correct; for Hc. II, 174 mentions a verb *upphālai* as one of the words current in Mahārāṣṭra and Vidarbha which must be learnt from the common usage (*lokato 'vagantavyāḥ*), and in the Deśīn. 1, 117 we find *upphālai kathayati*. Consequently, this may come somewhat to the same thing, and the correct reading would probably be either *upphesaga*° or *upphālaga*°.

28. Ś. refers to two variae lectt., viz. either *hiyāsae* (: *hitāśayaḥ*) or *aṇāsave* (: *anāsravaḥ*) instead of *hiesae*.

32. Ś. refers to a varia lectio *suddhajoe* (: *śuddhayogaḥ*) instead of *vīyarāge*.

33. Ś. mentions a varia lectio *asaṃkhijjā* (: *asaṃkhyeyāḥ*) instead of *saṃkhāīyā*.

41. Cp. SBE. XLV, p. 201 n. 1.

51. According to Umāsvāti Tattvārthas. IV, 2 the third class of gods, viz. the Jyotiṣka's, have the *pītaleśyā*, which means the

same as the *teūlesā* here (cp. ZDMG. 60, 317). From IV, 7 we gather that the three first *leśyā*'s, viz. the black, the blue and the grey one, occur only in the first two classes, the Bhavanavāsin's and the Vyantara's. But the Sarvārthasiddhi (cp. ZDMG 60, 290) takes IV, 2 to mean that the four first *leśyā*'s (including the *teū*°) occur in the three first classes of gods, and excludes IV, 7. Our text does not agree with either of these statements, as it ascribes the *teūlesā* also to the Vāimānika's.

56. *durgati* is explained by *narakatiryaggati*. I wonder how it is possible that these kinds of *leśyā*'s could occur even amongst the highest gods.

58. *pariṇata* here and in the following verses is translated by 'joined (with the soul)' in SBE. XLV, p. 203. But this can scarcely be quite correct, as D. explains it by *ātmarūpatām āpanna* 'having reached its own (real) state', i. e. 'being fully developed' as far as I understand it. — Ś. refers to a slightly different reading, viz.: *ṇa vi kassa vi uvavāo.*

61. *'hiṭṭhie* is = *adhitiṣṭhet.*

Chapter 35.

D.: *anantarādhyayane leśyābhihitās tatra cāpraśastaleśyatayāgatāḥ praśastā evādhiṣṭhātavyāḥ | etac ca bhikṣuguṇavyavasthitena samyag vidhātuṃ śakyam | ato bhikṣuguṇaparijñānārtham adhunānagāramārgagatināmakam pañcatriṃśam adhyayanam ārabhyate | tasya cedam ādisūtram ||*

This lecture, which deals very generally with the life of a saint, seems to be to a certain degree the final chapter of our text. The thirty-sixth and last one, containing a survey of living and lifeless beings, stands somewhat outside the whole scheme of our text.

3. *cojja-* = *cāurya-* (cp. Pischel § 284).

4. *citrapradhānaṃ gṛhaṃ citragṛham* | D. — *ulloya-* is = Skt *ulloca-*. As far as I can see Pischel does not give any examples of *ya* instead of *ca*.

5. Ś. reads: *dukkarāṇi u vāreuṃ*, and adds: *paṭhyate ca | dukkarāṇi nivāreuṃ |*

8. Ś. also reads *ṇeva* instead of *no vi.*

9. *bādara-* 'gross' (opposite to *sūkṣma*) seems to exist only in Jain Sanskrit; it may be a translation from some Prākrit word unknown to me.

11. The reading *puḍhavīkaṭṭha°* is ascertained by D.; *kāṣṭha* may here mean the same as is elsewhere called *vanaspati*, i. e. trees and plants.

13. On the different forms of *leṣṭu-* in Prākrit, which present various anomalies, cp. Pischel § 304.

17. *javaṇaṭṭhāe* is the reading of the best Mss.; D. explains it as *yāpanārtham*, which must probably be correct.

20. *nijjūhiūṇa* is explained as *parityajya.* But the verb *jūhai* is unknown to me. — Besides *bondi* 'body' we also find a form *bodi* (Leumann Āup. S. s. v.); *bondi* also occurs in Pāli (Childers), but the derivation of it is not very clear.

Chapter 36.

D.: *anantarādhyayane 'hiṃsādayo bhikṣuguṇā uktās te ca jīvājīvasvarūpaparijñānata evāsevitum śakyate | iti jñāpanā ṣaṭtriṃśaṃ jīvājīvavibhaktisaṃjñam adhyayanaṃ samārabhyate ||*

For the contents of this long chapter cp. the analysis in SBE. XLV, 206 n. 2. The vv. 248—267 contain an appendix dealing with sundry things that do not stand in any connection whatsoever with the topics treated here.

The Jīvaviyāra of Śāntisūri, edited with translation and commentary by Guérinot in JA. 1902, p. 231 sqq., should be compared with this chapter.

1. Ś. himself reads *me suṇeha*, but quotes *suṇeha me* as a varia lectio. In the second half he mentions *samaṇo* as a varia lectio for *bhikkhū.*

4. Ś. reads *vi* instead of *ya* after *rūviṇo.*

6. Concerning *addhāsamae* cp. SBE. XLV, 208 n. 1; *addhā* must be = *adhvan-* (cp. Leumann Āup. S. p. 96).

9. Ś. mentions a varia lectio:

emeva saṃtatī(!) pappa samae vi viyāhie |
saṃtatim aparāparotpattirūpapravāhātmikām | D.

10. Ś., in his commentary on the first half-verse, does not mention *ya* at all, but this is scarcely a decisive proof that he did not read it. Concerning the division given here cp. D.: *iha ca. deśapradeśanānām skandheṣv evāntarbhāvāt skandhāḥ paramāṇavaś ceti samāsato dvāv eva rūpidravyabhedāu* || (cp. SBE. XLV, 208 n. 4).

11. J. generally writes *puhutta-*, but I have chosen the form *puhatta-* as being the nearest equivalent of *pṛthaktva-* (cp. Āup. S. § 30 V[1] and the explanation p. 139).

12. The whole of this verse is lacking in Ś.; but D. has the latter half of it, which he connects with v. 11, while the first half:

suhumā savvalogaṃmi logadese ya bāyarā |

seems only to occur in some late Mss. (not even in B[1.2]), so I have not taken it up here.

13. *paḍucca* (for **paḍi-ucca*) belongs to *vaccai = vrajati* (Pischel §§ 202. 590). As the meaning comes very near to *pratītya*, it is not very remarkable that the Mss. sometimes give *paḍicca* instead of it.

17. Concerning *sukkila- = śukla-* cp. Hc. II, 106; Pischel §§ 136. 195.

20. *kakkhaḍa-* 'hard' is formally s. *karkaṭa-* which, however, does not seem to exist in this sense. It means the same as *karkaśa* (cp. Schubring Āyār. S. p. 73).

21. For *lukkha- : lūha-* (< *rūkṣa-*) cp. Pischel § 257.

49. Ś mentions a varia lectio of this verse:

saṃsāratthā ya siddhā ya duvihā jīvā bhavanti u |
tatthāṇegavihā siddhā taṃ me kittayao suṇa ||

51. *ogāhaṇā* 'size' is, of course, = *avagāhanā*, which has scarcely this sense in Sanskrit (cp. on *ogāhaṇā* Āup. S. 171 sqq.).

53. In this verse Ś. does not mention the two *ya* in the first half, but adds *ya* after *saliṃgeṇa* in the second.

54. According to Ś. the commentary on this verse runs thus: *jahannāe tti . . . yava-majjha tti yavamadhyam iva* | *yavamadhyam avagāhanā tasyām aṣṭottaraśatam* ||; from this it appears that Ś. must have read the second half-verse thus:

cattāri jahannāe javamajjhe aṭṭhuttaraṃ sayaṃ ||

But I am at a loss to understand what is meant by this, as I only know the word *yavamadhya-* as meaning 'thickest at the

middle', and consequently as that sort of *cāndrāyaṇa*-penance in which most food is taken at the middle of the fasting period (cp. Manu XI, 227; Āup. S. § 24 — the opposite method is called the *pipīlikā-madhya* or *vajra-madhya*)[1].

55. In the first half-verse Ś. does not mention the two *ya*. in the second he adds *u* between *sijjhaī* and *dhuvaṃ*; he further adds: *etatsūtrasthāne cānye sūtradvayam ittham paṭhanti* |

> *cauro uḍḍhalogaṃmi vīsa puhattaṃ ahe bhave* |
> *sayaṃ aṭṭhottaraṃ tirie egasamaeṇa sijjhaī* ||
> *duve samudde sijjhantī sesajalesuṃ tao jaṇā* |
> *esā u sijjhaṇā bhaṇiyā puvvabhāvaṃ paḍucca u* ||

56—57. These verses are = Āup. S. 168—169. As I have dealt with the word *bondi-* 'body' at some length elsewhere, I do not here repeat what has been said there, but only draw attention to the fact that it certainly does not belong to S. *budhná-* as several authors have asserted (cp. Geiger GIAPh. I: 7, § 62. 2). — In 57ᵃ Ś. does not mention the *ya*.

58. Concerning *Īsipabbhāra* (= *Īṣatprāgbhāra*) cp. Āup. S. §§ 163—167. In v. 59 and in Āup. S. 163 it is said to be 4.500.000 *yojana's* in breadth, and according to the later passage its circumference is 14.239.800 *yojana*'s. With the measures in v. 60 cp. Āup. S. 164 (eight *yojana*'s thick at the middle, at the margin *macchiyapattāo tanuyatarī*). According to Āup. S. 165 it has twelve names, viz. *Īsī*, *Īsipabbhārā*, *Taṇū*, *Taṇūtaṇū*, *Siddhī*, *Siddhālae*, *Muttī*, *Muttālae*, *Loyagge*, *Loyaggathūbhiyā* (= **lokāgrastūpikā*), *Loyaggapaḍibujjhaṇā* and *Savvapāṇabhūyajīvasattasuhāvahā*.

59. Ś. mentions as a varia lectio: *tiuṇasāhiyaparirao*.

61. Apparently this verse was not in the text used by Ś., as he says at the end of his commentary on v. 60: *atra ca kecit paṭhanti* | *ajjuṇa* etc. It may be possible that the verse was put together with materials picked out of Aup. S. § 166: (*Īsipabbhārā ṇaṃ*) *puḍhavī . . . uttāṇayachattasaṇṭhāṇasaṇṭhiyā savvajjuṇasuvaṇṇagamaī . . . nimmalā . . .* (all the attributes used in this verse are really here, though in a slightly different form).

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[1] According to Kāuṭ. p. 106, 6—7 *yavamadhya* means also a certain measure, the eighth part of an *aṅgula*.

62. The words *amka* and *kunda* occur in XXXIV, 9 above, and are explained in SBE. XLV, 197 n. 7—8.

63. Ś. mentions a varia lectio *tassa* instead of *tattha* in the first half-verse. According to him the second half is also read thus:

kosassa vi ya jo tattha chabbhāgo uvarimo bhave ||

D. also mentions this varia lectio. With this verse cp. Aup. S. § 167: *tassa joyaṇassa je se uvarille gāue tassa ṇam gāuyassa je se uvarille chabbhāye tattha ṇam siddhā . . . ciṭṭhanti* (the word used here is *gāuya*, which should be the same as S. *gavyūta* = *krośa* H. 887; a *gavyūta* or *krośa* is = 2.000 *daṇḍa*'s or *dhanus*; for other measures cp. Kāuṭ. pp. 106—107).

65. I have put *jesiṃ* into the text against the Mss. on the authority of Ś. who says: *utsedhaḥ . . . yeṣāṃ siddhānāṃ yaḥ . . bhavati*.

67. Ś. does not mention *sampaunā*. The explanation of *jīvaghaṇā* in D. runs thus: *jīvāś ca te ghanāś ca suṣirapūraṇato nicitā jīvaghanāḥ* |

68. Ś. mentions a varia lectio *loyaggadese*. This would certainly be better, but is not adopted either by him or by D. for which reason I have left it out. In the second half-verse he seems to have read *siddhiṃ ya*.

70. The reading *iccee* is corroborated by Ś.: *iti . . ete pṛthivyādayaḥ sthāvarās trividhāḥ* |

71. Ś.: *evam ete . . . paṭhanti ca ega-m-ege tti ekaike* | — It is not clear what *bāyara-* (= *bādara-*) originally meant. Probably it is, however, 'of the size of the fruit of Zizyphus jujuba', thus arriving at the meaning 'gross, fully developed'.

73. D.: *paṇḍu tti pāṇḍavam* | *āpāṇḍurā īṣacchubhratvabhāja ity arthaḥ* | *uktaṃ varṇabhedaṣaḍvidhatvam iha ca pāṇḍugrahaṇaṃ kṛṣṇādivarṇānām api svasthānabhedāntara sambhavasūcakam* | *panako sūkṣmarajorūpaḥ sa eva mṛttikā panakasya ca nabhasi vivarttamānasya loke pṛthivītvenārūḍhatvād bhedenopādānam* | The explanation is not wholly clear, nor am I aware of the existence of a word *panaka-* with the sense required here. Jacobi translates it by 'clay', and the word may probably be = s. *paṅka*, as I conclude from the form *paṇao paṅkaḥ* Deśīn. 6, 7.

74. *loṇūsa-* is rendered by *kṣāramṛttikā* in the Avacuri. In the Jīvaviyāra v. 4 it is only *ūsaṃ*. The word probably means

'saltpetre', and would be S. **lavanoṣa-* (*lavaṇa* + *ūṣa*), which is not known to me.

75. *sāsaga-* is explained by the comm. only as *dhātuviśeṣaḥ*; Jacobi SBE. XLV, 213 n. 3 has not been able to explain the word, but gives it in the form *sāsaka*. It was, however, edited by himself already in the KS. § 45, and in the glossary of that work it is correctly given as the Prākrit counterpart of S. *sasyaka-* 'a certain jewel, probably the emerald', Trik. III, 3, 46; Varāh. Bṛhs. 7, 20 (where there is the v. l. *śasyaka* which is most probably to be rejected, as the word is no doubt connected with *sasya-*). — Concerning the two names in the second half-verse D. gives the following remark: *abhrapaṭalam pratītam | abhravālukā abhrapaṭalamiśrā vālukāḥ |*. According to this it seems probable that *abhrapaṭala-* is = *abhraka-* (*abhra-*) 'talc' (given as *abbhaya* in the Jīvaviyāra v. 4), and *abhravāluka-* may be some material containing talc mixed up with some other stuff.

76. Ś. reads *masāragallo*. — The form *lohiyakkha-* (*lohitākṣa-*) is also met with in KS. §§ 27. 45, but no interpretation of the word can be obtained from those passages. However, it probably is = *lohita-* 'a certain jewel, not the ruby' (Ind. Spr. 2693). Hüttemann Baessler-Archiv IV, 59 has not translated the passage of the KS. in detail. Concerning *masāragalla-* cp. BR. V, 606. Opinions concerning this word seem to differ widely. As far as I can see, it may be *masāragalva-* (cp. Nīlak. on Hariv. 6917 who explains *galva-* as *candrakānta* 'moonstone'), and *°galva-* probably is only a senseless abbreviation of *galvarka-*, which may mean either *padmarāga* (Nīlak. on MBh. VII, 672) 'ruby' or perhaps 'crystal'. *masāragalla-* is said by lexicographers to be either 'sapphire' or 'emerald', probably the later as there seem to be different sorts of emeralds. *bhuyamoyaga-* probably is correctly rendered by *bhujamocaka-*. I do not know *bhuja-* in the sense of 'serpent', but it may still mean that (it means 'elephant's trunk' in MBh. III, 15736). Then *bhujamocaka-* might mean 'deliverer from serpents', and may thus probably be the emerald, the stone that is specially said to be a protection against venomous serpents.

77. I do not know what *candaṇa-* means. *candanasāra* is said to be some sort of kali (*vajrakṣāra*) Rājan. in SKDr. But this is probably not the same. The word *haṃsagarbha-* (also in KS. § 45) is unknown; personally I am inclined to believe that *haṃsa°* may

here be = *sūrya°*, which would lead to **sūryagarbha-*, a name well suited to a jewel. But even this does not lead us further. — *pulāka-* 'a certain jewel' occurs in Varāh. Bṛhs. 81, 4; Trik. III, 3, 30 etc., and is sometimes said to be = *galvarka* (cp. the note on v. 76). *sogandhiya-* (= *saugandhika-*) Jacobi SBE. XLV, 214 translates by 'sulphur', which it really means; but it also means 'ruby' in Varāh. Bṛhs. 80, 5 etc.; and thus it must, of course, be rendered here and in KS. § 45. According to BR. *vaiḍūrya-* must mean 'beryl' and not 'lapis lazuli', as it is rendered by Jacobi. The form *candraprabha-* I take to be = *candrakānta* 'moonstone'. *jalakānta-* seems to be totally unknown, while *sūryakānta-* is only said to be a jewel with a very bright lustre — it may perhaps mean the diamond (*vajra*), but this has already been mentioned in v. 74.

78. As Jacobi points out (SBE. XLV, 214 n. 2), the enumeration contains thirty-nine names, not thirty-six. But probably some of them may be counted as synonyms (I have taken *masāragalla* and *bhujamocaka* to be the same as *marakata* in v. 76).

86. Cp. Jīvaviyāra v. 5. *haratanuḥ snigdhapṛthivīsamudbhavas tṛṇāgrabinduḥ* D. (cp. *haratanu tṛṇāgrajalabinduvaḥ* Comm. D. on the Jīvaviyāra); *mahikā garbhamāseṣu sūkṣmavarṣaḥ* D. (on the etymology of *mahikā* cp. ZDMG. LXXIII, 146 sq.).

95. Ś.: *prakīrtitāḥ* | *paṭhanti ca* | *bārasavihabheeṇaṃ pattea u viyāhiya tti* || In the second half-verse he does not mention *tahā*.

96. Ś. says: *parvvāṇi . . . parvajāḥ* | *pāṭhāntaraḥ pavvagā vā ikṣvādayaḥ* |; he probably reads *pavvayā* — *valayāni nālikerīkadalyādīni teṣāṃ śākhāntarābhāvena latārūpatā tvaco valayākāratvena pravalayatā* | D. — *kuhuṇā* is given by Ś. as *bhūmisphoṭakaviśeṣāḥ*, by D. as *bhūmisphoṭādayaḥ*[1]. It apparently means 'mushrooms'. In my opinion the word is identical with s. *kyāku-* 'mushroom', a word of unknown derivation (the etymology given by Lidén Studien p. 51 sq.: *kyāku-*: Greek σήπω is mere fancy).

97. Ś. does not mention *siṃgabere tahera ya* — it is uncertain what he may have read here. According to the Jīvaviyāra v. 9 and the comm. on that verse there are three different sorts of ginger: *ārdrārdraka* or 'fresh ginger', *śṛṅgavera* or *ārdraharidrā* 'yellow ginger' (turmeric), and *kaccūraka*, explained by *tiktadravyaviśeṣaḥ* 'a sort of pungent stuff'.

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[1] Cp. *bhūmiphoḍā* in Jīvaviyāra v. 9 (JA. 1902, p. 245).

98. Most of the words in this and the following verses are extremely difficult, and nothing certain can be got out of them. *harilī* may be = *hariālī dūrvā* Desīn. 8, 64 (s. *haritālī* 'Panicum dactylon). *sirilī* and *sassirilī* would be s. *śīlā* and **saśīlā* (cp. *saśrīka-*'), but I am not aware of any such words used as names of plants. *Jāvaī* would certainly be = s. **yāvakī*, but *yāvaka-*, as far as my knowledge goes, only means 'prepared from barley-corn'. As for *keyakandalı* I scarcely doubt that it must be = *ketaka* 'Pandanus odoratissimus'. *kuḍumvaga-* is = s. *kuṭumbaka-* 'Andropogon Schoenanthus' cp. *kuṭumbaka-* 'a certain potherb' Car. 1, 27 (for these words cp. IF. XXXV, 261 sq.). On the form *lasaṇa-* (instead of *lasuṇa-*, *lhasuṇa-*) cp. Pischel § 210.

99. *lohiṇīhū* (*ya* is probably to be separated here as in the following word) may be = s. *lohinī*, name of several plants, while *thīhū* may have developed out of an original form **stīp-*, **stībh-* (cp. *thūha-* = *stūpa-* etc.) which might be compared with s. *stibhi-*, lat. *stīpes*, *stīpula*, and mean something like 'tuft of grass'.

100. *siṃhakarṇī* does not occur in Sanskrit; *musuṇḍhī* is likewise unknown (but cp. *musalī* 'a white variety of Panicum italicum' lex.).

103. Ś. mentions a varia lectio *raṇapphaḷīṇaṃ āṇaṃ*. The word *paṇaga-* (*panaka-*), occurring here and in the following verses, means 'lichen' and denotes the lowest of vegetable lives according to the theory of the Jains, cp. Jīvaviyāra v. 9.

110 sq. Cp. Jīvaviyāra v. 6 (in JA. 1902, p. 241 *mummura-* is according to the comm. explained as 'cendres ardentes'; but the correct translation is that given by Jacobi, viz. 'burning chaff', as s. *murmura-* really means 'fire arising from burning chaff').

119 sq. Concerning the different sorts of winds cp. SBE. XLV, 218 and JA. 1902, p. 242. Of doubtful meaning is the term *saṃvarttaka*, as D. says: *saṃvarttakavātāś ca ye bahiḥsthitam api tṛṇādi vivekitakṣetrāntaḥ kṣipanti*. But no doubt Jacobi is right when he thinks *saṃvarttakavāta* to be the wind causing the periodical destruction of the world (cp. the *saṃvaṭṭaka* of the Buddhist tradition); it is called *ubbhāmaga* (: **udbhrāmaka*) in the Jīvaviyāra v. 7.

129 sq. With these verses cp. Jīvaviyāra 15. But of the fourteen names mentioned here only six are found in that passage. Here as in the verses dealing with beings with three—five

senses it is often impossible to get any information concerning the true sense of the different words. According to the commentaries on the Jīvaviyāra *kimi* means 'a small intestinal worm'; *somamgala-* I have not been able to identify, but considering the literal meaning of the word I should feel inclined to believe it to be a name of a certain conch, this being — as far as I know — the only animal with two senses used as an amulet. On the *māivāhaya-* (= *mātṛvāhaka-*) cp. SBE. XLV, 219 n. 3 (according to JA. 1902, p. 250 they are *gūrjaradeśaprasiddhāḥ*, which does not help us); *vāsīmuha-* I should think to be identical with the animal called *meharu* in the Jīvaviyāra, i. e. a species of woodworm; on *sippiya* (*sippī*) 'a shell' cp. Pischel § 286; *ghalloya-* (this is the reading of A. B[1]) or *palloya-* is absolutely unknown to me (*pallī* means 'a small lizard', but that does not help us here, as lizards are animals with five senses, cp. v. 181 below). Nor am I able to find the slightest connection for the word *aṇullaya-*. Following Jacobi I have preserved this form in the text. I am, however, inclined to take the word to be *ṇullaya-* and then connect it with *ṇūlā śākhā* Deśīn. 4, 43, believing it to be some sort of branch-like animal living in the water like most of these enumerated here. There is no need to emphasize the hypothetical nature of this explanation. The word *jālaga-* is not clear (it might be either *jālaka-* or *jvālaka-*); *jālaka*, of course, means 'a spider', but that does not help us here, as spiders are most certainly beings with four organs of sense. Concerning *candaṇa-* cp. JA. 1902, p. 249 sq. (where the reference to Guzerati *candanagho* 'a big lizard' is certainly incorrect, as this word would most probably be something like s. **candanagodha*).

138—40. With these verses cp. Jīvaviyāra vv. 16—17. On *kunthu-* cp. JA. 1902, p. 252 (it probably means a small species of ant). With *uddaṃsa-* cp. the forms given by Pischel § 222; *ukkala-* may be = s. *utkara-*, having perhaps somewhat the same meaning as *uddehikā*; *taṇahāra-* and *kaṭṭhahāra-* might be s. **tṛṇahāra-* and **kāṣṭhahāra-*, but no such words are known to me; nor does **pattrahāraka-* occur in any Sanskrit dictionary; *mālūra-* is known in Sanskrit as the name of Aegle Marmelos and Feronia elephantum (cp. *māluro kapitthaḥ* Deśīn. 6, 130), but not as that of an animal; *daga-* may be = s. *drika-*, and as this means *kāka* and *koka* (names containing two *ka*'s) this could possibly

mean the name of an animal containing also two *ka*'s, but I do not know of any such animal suitable here; *sadāvarī* would be s. *śatāvarī*, which only means 'Asparagus racemosus', but it may mean something like 'centipede' here; *gummī* is = *gomī* in the Jīvaviyāra, s. *gulmi-* (cp. JA. 1902, p. 251); *indagāiyā* of course is = *indrakādikāḥ* (incorrectly rendered in SBE. XLV, 220). I do not know what **indraka-* means — probably the same as *indragopa* in v. 140.

147—49. With these verses cp. Jīvaviyāra v. 18. *andhiya-* of course is a derivation from *andha-* 'blind', but I am unable to discover the real meaning of the word; *pottiya-* is certainly s. *putraka-*, which may also mean 'grasshopper' according to the Śabdar. in BR.; *ḍhaṃkuṇa-* also has the forms *ḍheṃkuṇa-* (cp. Deśīn. 4, 14: *ḍhaṃkaṇo tathā ḍheṃkuṇo matkuṇaḥ*) and *ḍhiṃkuṇa-* (cp. JA. 1902, p. 253 where the word is incorrectly explained). It is derived from *ḍaṃs-* = *daṃś*, cp. Pischel § 107. *ukkuḍe* is the reading in A. instead of *kaṃkaṇe* in B[1. 2] (also adopted by J.); I have put *ukkuḍe* into the text, but I am inclined to believe that we ought really to read *ukkuṇe*, cp. *utkuṇa-* 'bug', H. 1209 (according to the ŚKDr. it means *keśakīṭa* 'hair-louse'): the form *ukkuḍe* may have come into the text by influence from the following *kukkuḍe* (this word probably is = *kukkuṭa-*, but this seems to mean 'a small lizard', which is, of course, impossible here). Instead of *siṃgarīḍī* (B[1. 2], J.) we must apparently read with A *bhiṃgirīḍī*, as there really exists a word *bhṛṅgirīṭi-* in H. 210 (besides this *bhṛṅgiriṭi-* lexx. and *bhṛṅgarīṭi-*, cp. BR. V, 367 sq.), which only means 'a being among the crowds surrounding Śiva'. It may have been the name of an insect, though the exact meaning is unknown to us. Concerning *nandāvatta-* (= *nandyāvartta-*) cp. SBE. XLV, 221 n. 2; the word is commonly known as the name of a *maṅgala* (the comm. on Aup. S. § 49 explains it as *pratidignavakoṇaḥ*, which scarcely agrees with the picture in Bæssler-Archiv IV, 51), but I do not know what sort of insect could be so called. Instead of *ḍole*, which also occurs in the Jīvaviyāra (cp. JA. 1902, p. 253 sq.) I prefer to read *ṭole* according to the Deśīn. 4, 4: *ṭolo śalabhaḥ | ṭolo piśāca ity anye | yad āha || ṭolaṃ piśācam āhuḥ sarve śalabhaṃ tu Rāhulakaḥ* ||. From this word is apparently derived *ṭolamba-* (Deśīn. 4, 4), which must mean 'bee' and be identical with *rolamba-* (cp. IF. XXXV, 262 sq.). For the following word cp. *bhiṃgārī* 'cīrī' Deśīn. 6, 105. *riyaḍī* is the reading of A. in-

stead of *vivalī* in B[1.2], J; this word should be = s. *vikṛti-* 'metamorphosis' which is certainly not unfit for an insect developing through the different stages of caterpillar, pupa, etc. However, this explanation is very hypothetical, and I am not fully convinced that *viyaḍī* is the form to be absolutely relied upon here. *acchivehaya-* probably must be = s. **akṣivedhaka-*; this as well as *acchiroḍaya-* (and possibly also *acchila-*, which may, however, have quite another origin) may mean some sorts of insects infesting the eyes of cattle etc.; *māhaya-* is totally unknown to me, the more so as I am wholly uncertain as to what its Sanskrit equivalent might be. On *vicitte cittapattae* (probably *vi°* is only an attribute) cp. SBE. XLV, 221 n. 3. *uhiṃjaliyā* (which is the common reading) is absolutely unknown to me; *jalakārī* could not well be anything else in Sanskrit, but does not occur in any dictionary; *nīyā* is unintelligible as it stands now, but I have a suspicion that it is a senseless corruption of **tīyā* or even **tīḍā*, cp. *tiḍḍa-* in the Jīvaviyāra, *teḍḍo śalabhaḥ piśācaśca* Deśīn. 5, 23 and Guz. *tīḍa* 'a species of grass-hopper'; *tantavayāiyā*, finally, would be s. *tantravāyādikāḥ* (the reproduction of the word in SBE. XLV, 221 is, of course, a mistake), *tantravāya-* meaning 'spider' (it probably ought to be *tantavāyāiyā* here, but I have not hazarded this against all the texts, and there might possibly exist a form **tantravaya-* also, though it is not known from elsewhere).

171. *sammūrchima* and *garbhāvakrānta* here mean the same categories that are elsewhere called *ayonija* and *yonija*. Concerning the various theories of the origin of the beings cp. Windisch Buddhas Geburt p. 184 sqq. and especially p. 191. According to this last passage the beings belong generally to four classes: *jarāyuja* 'born from a womb', *āṇḍaja* 'born from an egg', *svedaja* 'born from moisture' and *udbhijja*. 'born from a germ'. But according to Āyār. I, 6, 1 (p. 5, 1 sq. ed. Schubring) there are no less than eight different classes of beings according to their origin, viz.:

1) *aṇḍajāḥ* 'born from eggs' (*pakṣigṛhakokilādayaḥ* comm.);

2) *potajāḥ* 'born without a womb' (according to the explanation of the lexicographers; these are *hastivalgulicarmajalūkādayaḥ*);

3) *jarāyujāḥ* 'born from a womb' (*gomahiṣājāvikamanuṣyādayaḥ*);

4) *rasajāḥ* 'born from fluids' (*kṛmyākṛtayaḥ*);

5) *saṃsvedajāḥ* 'born from moisture' (*matkuṇayūkāśatapādikādayāḥ*);

6) *sammūrchimāḥ* 'coagulated' (*śalabhapipīlikāmakṣikāśālikādayaḥ*);

7) *udbhijjāḥ* 'born from a germ' (*khañjarītapāriplavādayaḥ*);

8) *aupapātikāḥ* 'originating from generatio spontanea' (according to Jain dogmatics this occurs only amongst gods and denizens of the hells, cp. Jacobi ZDMG. LX, 305 sqq., but this is perhaps a later doctrine, cp. Schubring Āyār. p. 71).

187. With this verse cp. Jīvaviyāra v. 22. From that passage we get to know that not only the *samudga°* but also the *vitatapakṣiṇaḥ* live outside the worlds of men (*naralogāo bāhiṃ*). The comm. says only: *samudgapakṣiṇo vitatapakṣiṇaś ca bhāruṇḍādayaḥ*. These are the mythical birds living in other continents.

195. Ś. reads *akammakammabhūmā ya*, which might also be correct, but cp. the remark in SBE. XLV, 225 n. 1. Consequently in 196 he refers to the varia lectio *tīsai paṇṇarasavihā*, which if used would make his reading in 195 the only correct one.

214. *Vaijayanta, Jayanta* and *Aparājita* are, remarkably enough, mentioned in the Kauṭ. p. 55, 19 (cp. Sorabji notes on the Adhyakṣapracāra, Allahabad 1914, p. 9).

218. After this verse there are in the text of J. two lines which are, however, not numbered, and are discarded by all Mss. known to me; they run thus:

paliovama doṇṇā ukkoseṇa viyāhiyā |
asurendavajjetāṇa jahannā dasa hissagā

247. This verse really forms the end of this chapter; what follows stands in no connection whatsoever with the enumeration of the lifeless and living beings which is its chief topic. After this verse Jacobi has four lines (not numbered) which are discarded by the Mss. They run thus:

aṇantakālam ukkosaṃ vāsapuhuttaṃ jahannagaṃ |
āṇayāṇa kappāṇa gevijjāṇaṃ tu antaraṃ ||
saṃkhijjasāgarukkosaṃ vāsapuhuttaṃ jahannagaṃ |
aṇuttarāṇa ya devāṇaṃ antaraṃ tu viyāhiyā ||

250. Ś. says: *paṭhanti ca ukkosiyā ity atra ukkosia tti anyatra tu majjhiman tti jahaṇṇan tti* ||

253. Ś. says: *paṭhanti ca* |

parimiyaṃ ceva āyāmaṃ gunukkosam muṇi care |
tatto saṃvaccharaddhaṃ ṇaṃ vigiṭṭhaṃ tu tavaṃ care ||

254. Ś. has the following concerning a varia lectio: *āḥāreṇa* . . . . . *pāṭhāntaraś ca kṣapaṇena* . . *tapas* etc. It would then be read: *khavaṇeṇa tavaṃ care.*

255. Ś. does not mention *moham* at all.

256. Ś. may have read *hu* instead of *u*, as he says *huḥ pūraṇe.*

259. Ś. apparently reads: *jiṇavayaṇaṃ je karenti bhāveṇa*

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Préface.

Les manuels qui existent pour l'étude de la langue lituanienne présentent une lacune grave: sur la prononciation, ils ne donnent que des indications par trop insuffisantes. A cela s'ajoute qu'ils traitent avant tout de la prononciation dans l'ouest et le sud de la Lituanie.

Pendant les dernières dizaines d'années et surtout ces derniers temps, la production littéraire et la vie politique ont eu leur centre dans les régions centrales et orientales, et c'est la langue de ces parties du pays qui exerce actuellement la plus grande influence sur le lituanien littéraire.

La prononciation que j'ai essayé ici de décrire se rapporte à la langue de l'écrivain lituanien connu M. I. Jurkūnas-Šeinius, né dans la région située entre les villes de Vilnius, Kaunas et Ukmergė, par conséquent à peu près au centre de la région qu'on désigne actuellement comme celle du haut-lituanien.

Quand il s'agit de décrire la prononciation d'une langue littéraire, on peut se figurer que le meilleur moyen est d'étudier à fond la manière de s'exprimer de plusieurs personnes différentes. Cependant, pour une langue littéraire aussi jeune que le lituanien, il serait important, en appliquant une semblable méthode, que ces personnes fussent originaires de localités assez voisines. Sinon, les résultats seraient fatalement trop divergents pour qu'on pût en donner une image présentant quelque unité, surtout avec un alphabet phonétique aussi sensible que celui de M. Lundell.

Dans les circonstances actuelles, l'emploi de cette méthode n'a pas été possible. J'ai eu recours exclusivement à un seul témoin, mais je dois dire que par les déclarations d'autres Lituaniens j'ai vu confirmer mon opinion qu'il a bien une prononciation qui peut être considérée comme représentative pour les gens cultivés.

Les observations que je vais exposer ici sont fondées sur une collaboration de plusieurs années avec ce représentant de la nation lituanienne. Elles s'appuient dans une large mesure sur des recherches expérimentales auxquelles il a bien voulu se prêter et dont je rendrai compte dans une étude qui paraîtra à peu près en même temps que celle-ci.

D'abord j'avais l'intention d'adjoindre à ce travail un vocabulaire complet. Cependant j'ai dû renoncer à ce plan. Je me suis borné à expliquer les mots et les expressions qui ne rentrent pas dans le dictionnaire de M. Lalis ou qui ne s'y retrouvent qu'avec difficulté. Toutefois, pour les mots dérivés ou composés d'une formation évidente qui manquent dans ce dictionnaire, je renvoie aux mots simples correspondants.

Je profite de l'occasion pour remercier ici mon ami M. I. Jurkūnas-Šeinius pour l'intérêt incessant qu'il a montré pour ce travail et pour la bonne volonté avec laquelle il s'est toujours mis à ma disposition.

Stockholm, le 14 juin 1921.

R. Ekblom.

PHONOLOGIE.

I. Quantité et accent.

Quantité.

Les voyelles longues (not. ̱). qui apparaissent exclusivement dans les syllabes sur lesquelles porte l'accent principal. ne sont pas caractérisées par une longueur exagérée: **lòbis** *lóbɪs*, **bũti** *bṳ̃tɪ*. Dans les diphtongues décroissantes (cf. p. 17). excepté **úo**. le premier composant présente à peu près la même longueur que les voyelles longues: **láukiu** *lâokju*. **vérdu** *vȩ̂rdo*. **mìrta** *mḭ̂rta*. **kùlti** *kʲṳ̂lʲtʲɪ*. **kùikis** *kʲṳ̂ɪkʲɪs*[1]. — Les consonnes longues sont rares. Elles alternent avec un redoublement plus ou moins net dans certains composés: **iššókti** (*ɪšôkʲtʲɪ* ~) *ɪššôkʲtʲɪ*.

Sont demi-longues (˷) les voyelles qui. dans les mots oxytonés, précèdent une finale brève. si. en position accentuée, elles devaient être longues: **žiũriù** *žʲṳ̃rʲù*. **gardùs** *gardùs*[2]. D'une manière analogue, chaque voyelle originairement longue se raccourcit avec l'affaiblissement de l'accent d'intensité. De même le second composant des diphtongues croissantes est en général demi-long: **laũkas** *taṷ̃kɒs*. **mir̃ti** *mʲɪr̃tʲɪ*. **eĩti** *eĩtʲɪ* ~ *eítʲɪ*. **dièdas** *dʲi̯ę́dɒs*. **kuòpė** *kʲu̯óʲpʲe*. Enfin **i** et **u**, fortement accentués, deviennent demi-longs. s'ils ne sont pas étroitement rattachés à une consonne suivante (cf. p. 22) ou ne terminent pas un mot: **vìsas** *vʲɪ̀sɒs*. **bùvo** *bṳ̀vo*.

Sont brefs les **a**, **e**, **i** et **u** accentués. s'ils sont étroitement rattachés à une consonne suivante ou s'ils se trouvent à la fin des mots: **tìkti** *tʲɪ̀kʲtʲɪ*, **šùsti** *šùsʲtʲɪ*. **tùščias** *tùšʲtʲšʲɒs*. **kadà** *kadà*. **bèt** *bʲèt*. **tìk** *tʲɪ̀kʲ*, **abù** *abò*. Les **i**, **u** deviennent souvent brefs aussi dans d'autres cas. surtout si leur accentuation est plus ou moins affaiblie: **bùvo** *bṳ̀vo* ~ *bùvo*. Enfin toutes les voyelles faibles

[1] Les i, u ne font pas d'exception à cet égard. Aussi les manuels d'orthographe accentuent-ils qu'il faut écrire, dans ce cas. i. u, et non y. ū, auxquels on s'attendrait à en juger par la prononciation (cf., entre autres. L. Gira. Lietuvių rašybos vadovėlis. Vilnius 1918. pp. 35 et 46).

[2] Les voyelles originairement brèves a, e ne tombent pas sous cette règle.

sont brèves: par conséquent, il n'existe guère de différence entre i, u d'un côté et y, ū de l'autre, s'ils se trouvent dans des syllabes complètement inaccentuées: **žinaũ** *žinnų́*, **buvaũ** *bovnų́* — **gyvaĩ** *gįvnį́*, **sūnaũs** *sounų́s*. Pareillement, les o, ė faibles ne sont guère plus longs que a, e dans la même position. Toutefois les deux premiers sont en général caractérisés par une certaine tension que l'on ne retrouve pas dans a, e. — Les consonnes simples sont un peu prolongées après les voyelles demi-longues et brèves, fait qui ne se note guère par l'oreille.

Extrêmement bref (.) est l'élément intercalé ? (voir pp. 15 et 17) et les *į*, *ų* dans certaines diphtongues sur lesquelles l'accent ne porte pas.

Intensité.

L'accent principal n'est pas très marqué, ce qui doit avoir un certain rapport avec la différence peu considérable dans la quantité des sons, de même qu'avec la prononciation distincte de la langue.

Un accent secondaire ( ) très net apparait fort souvent. Il porte de préférence sur les voyelles demi-longues précédant une syllabe finale qui est en même temps brève et accentuée: **gardùs** *gárdùs*, **verkiù** *vérkjù*, **sūnuosè** *sǫ́uuósù*. La force de cet accent se rapproche souvent de celle de l'accent principal, même à un tel degré qu'il rappelle l'accentuation égale de l'anglais. Il va de soi que, par leur position dans la phrase, certains mots sont caractérisés par une intensité équivalant à cet accent secondaire.

Intonation.

L'intonation douce (ˊ)[1] est en général d'un caractère uniformément montant; quelquefois, surtout à la fin descendante de la phrase, elle commence cependant par manifester un abaissement: **bãdas** *bádas*, **muĩtas** *mọįtas*, **verkė** *vę́rkę*.

L'intonation rude (ˆ)[2] commence par être montante pour passer, plus ou moins subitement, à une descente nette. Quelquefois le dernier élément est plus marqué; quelquefois, surtout dans les voyelles simples, c'est le premier qui se fait le plus sentir: **bū́ti** *bûti*, **máuti** *mâųti*, **várna** *vârna*.

[1] Ce signe correspond au ˜ de Kurschat (voir aussi p. 27). J'emploie ici les signes de Kurschat dans les formes rendant l'orthographe ordinaire.

[2] C'est le ˊ de Kurschat.

Pour les voyelles brèves (et demi-longues), sur lesquelles porte l'accent, l'intonation (`) n'a que très peu d'importance. Le plus souvent, elle rapelle l'intonation rude. Cependant à mesure que la voyelle tend à se prolonger, elle arrive souvent à ressembler à l'intonation douce, tout en gardant dans la voyelle une nature moins tendue: kàd *ḱàd*, dù *dò*, vìsas *ṽi̯sụs*, kàsti *ḱą̀sti̯* ~ *ḱą́sti̯*.

Comme en général dans toute autre langue, les voyelles hautes sont un peu plus brèves que les voyelles moyennes et basses. Un groupe de consonnes amène une certaine réduction de la quantité de la voyelle précédente. Devant les consonnes sonores, les voyelles sont un peu prolongées. De même les voyelles finales sont, au moins au point de vue physiologique, relativement longues. Cela n'est cependant pas le cas pour les voyelles brèves qui terminent un mot oxytoné: une voyelle dans cette position est toujours nettement brève. Les diphtongues munies de l'intonation douce (excepté iè, uò) tendent en général à devenir un peu plus brèves que les diphtongues correspondantes qui sont combinées avec l'intonation rude.

Dans les deux types d'intonation, l'accent d'intensité semble augmenter avec la montée du ton. Il semble cependant que, dans l'intonation douce, l'intensité soit répartie d'une manière plus uniforme et égale; quelquefois, surtout dans les diphtongues, on perçoit deux maxima d'intensité, l'un au commencement, l'autre à la fin du phonème accentué.

On ne peut guère se méprendre sur l'intonation des mots où l'accent porte sur une diphtongue: la répartition de la quantité et de l'accent d'intensité, de même que les changements que subit l'élément faible (cf. p. 18), donnent dans ce cas une bonne direction. Par contre, il est souvent assez difficile de distinguer les deux intonations dans les voyelles simples, surtout que l'intonation rude dans ce cas est quelquefois presque exclusivement montante (voir plus haut)[1].

[1] Même pour M. J.-Š. il était quelquefois difficile de discerner, dans ce cas, les deux intonations. Dans des mots comme lõbis *lṓbịs*, lóbas *lòbụs*, où les consonnes n'exerçaient pas d'influence perturbatrice, la différence entre les intonations était plus nette.

II. Formation des consonnes.

	labiales	dentales	alvéolaires	cacuminales	vélaires
dures	*p b f v m*	*t d s z l r n*	*ș ẓ*		*k g x ŋ ḳ g*
mouillées....	*p̂ b̂ f̂ v̂ m̂*	*t̂ d̂ ŝ ẑ l̂ r̂ n̂*	*ș ȷ̆ ṭṣ ḍẓ*	*ḳ g x j ŋ*	
	palatalisées		palatales		

Labiales.

p — *p*orte, ou plutôt *p*ueblo, esp., et les deux consonnes de попъ, russe, peu ou non aspiré; apparaît pour le p de l'écriture, moins souvent pour b (à cause d'influences assimilatrices, voir p. 20): pupà *popà*, baũbs *bαúps*. — *p̂*, le *p* palatalisé (cf. p. 19 sq.), devant une voyelle mixte ou postérieure, devient facilement *p̂j*, ou même *p̂ç* (cf. p. 19): pìlti *p̂ìl̂t̂ı*, piū̃tis ~ pjū̃tis *p̂jųt̂ìs* ~ *p̂çųt̂ìs*.

b — cor*b*eau, *b*ahn, all., mais peu sonore (cf. p. 21), correspond à la lettre b, quelquefois à p: bóba *bóbα*, taipgì *tαìbgì* (pour *b* cf. p. 21). — *b̂* est le *b* palatalisé: bíldu *b̂ìl̂do*. Devant les voyelles mixtes et postérieures, ce son est en général suivi d'un *j*: biaũrinti ~ bjaũrinti *b̂jαũr̂ìn̂t̂ı*.

f — *f*aire, est représenté par f: fràkas *fráḳαs*. — *f̂* est le correspondant palatalisé: fìzika *f̂ìẑıḳα*.

v — *v*rai, *v*oice, angl., peu sonore, correspond à v dans la graphie ordinaire: vaĩkas *vαíḳαs*, gyvùs *g̑ıvùs*. — *v̂* est le *v* palatalisé: viénas *v̂éαnαs*, tvirtaĩ *tv̂ır̂tαí*.

m — *m*a*m*an, rend le m de l'écriture: mótė *môt̂e*, namaĩ *nα-mαí*. — *m̂* le *m* palatalisé: mýliu *m̂îl̂ıu*, láimė *lâım̂e*.

Dentales.

t — *t*on, ou plutôt *t*u, esp., et le son initial de такъ, russe, sans aspiration notable; il se forme avec la pointe de la langue contre la partie inférieure des dents supérieures, le *t* de туп, serbe. *t* apparaît pour la lettre t, rarement (par assimilation) pour d: taũtą *tαútα*, kàd tù ... *ḳαt-tò* ... — *t̂* est le signe du son palatalisé correspondant (voir p. 19 sq.): tìk *t̂ìḳ*, válgyt(i) *vâlgıt̂*.

d — vi*d*er, *d*u, all., ou mieux, le *d* de дан, serbe (voir *t*, plus haut), mais avec une sonorité peu prononcée. *d* correspond au d, plus rarement au t de l'alphabet: dúona *dúonα*, betgì *b̂ædgì* (pour *d* voir p. 21). — *d̂* le *d* palatalisé: Diẽvas *d̂ı̨évαs*, didis *d̂ìd̂ıs*

s — *s*on, pa*s*teur, s'écrit s dans la graphie ordinaire: sãko

sáko. tàkas *tákus.* — *š* est le correspondant palatalisé: sesèlė *sasýlė.* gáusiu *gáošu.*

z — zèle, mais peu sonore, est représenté par z et, plus souvent, par s suivi d'une consonne sonore: zuĩkis *zoįkis.* kòks gardùs *kógz-gárdùs.* — *ž*: zylióti *žilôtė.*

l — est le *l* vélarisé de лобъ, bulg.; il rappelle le *l* russe, mais il est articulé avec moins d'énergie; *l* correspond à l devant un son dur: láimė *lâįmė.* gàlas *gálus.* — *l̃* est comparable au son initiale de люди, bulg.; il se trouve entre les sons initiaux de lire et de лить, russe. *l̃* rend l devant les voyelles molles et les consonnes mouillés; on le retrouve aussi quelquefois à la fin des mots: pilti *pìl̃tė,* gál *gál̃.*

r — raro. it., röra, suéd., mais avec une articulation très avancée, cf. le son initial de рогъ, bulg.; *r* est en général normalement vibré; c'est seulement dans les semi-diphtongues croissantes (cf. p. 17) que les vibrations deviennent relativement claires, sans atteindre, toutefois, la force de *r* dans rey, et du double *r* de correo, esp. — *r̃*, le *r* palatalisé, est peu vibré (voir aussi p. 19): rýtas *r̃ìtus,* gìrė *gìr̃ė.*

n — nous, est caractérisé cependant par une articulation assez avancée (cf. *t* et *d* plus haut): namòn *numón.* ganà *gunà.* *n* est palatalisé, *ñ*, dans les mêmes conditions que *l*: Nẽmunas *ñámunus,* mán *máñ,* givénti *gìvâñtė.*

Alvéolaires.

ʂ — correspond au son initial de chapeau[1], et de шапка, russe; il est équivalent aussi au son exprimé par rs dans forsa, suéd. *ʂ* se forme avec la pointe de la langue contre les alvéoles. Il apparait en général pour š (pour les exceptions, voir plus bas, sous *ʂ*, et p. 19 sq.): šáltas *ʂáltus,* nešù *ñaʂù.* *ʂ* est aussi le second élément de č et de dž dans un petit nombre de mots: giñčas *gìñtʂus*[2], ýpač *ìputʂ,* didžtur̃tis *didʐtóŕtis.*

ʐ — est l'équivalent de la consonne initiale de journée et de жарко, russe, mais il est caractérisé par une sonorité très faible. *ʐ* rend le ž de l'écriture, excepté les cas où il précède une voyelle molle: žũti *ʐûtė,* mãžas *máʐus,* didžgálvis *didʐgálvis*[2].

[1] Selon la description de M. Roudet, voir Elem. de la phon. gen., p. 130. — Toutefois, pendant l'émission du son français, les lèvres sont en général plus actives.

[2] *ţ* est un *t* apico-alvéolaire, rappelant le *t* anglais; *d̦* est le son sonore correspondant.

ş — ressemble au dernier élément de **ch** dans **much**, angl.; il se forme avec la face de la langue contre la partie postérieure des alvéoles; en même temps, le dos de la langue s'élève. C'est un intermédiaire entre les sons rendus, en pol., par **sz** et **ś**. *ş* est un correspondant mouillé de *s*; il correspond à **š** devant une voyelle molle, plus rarement devant une consonne mouillée (cf. p. 19 sq.): **šiáurė** *şâore*. **šešì** *şeşì*, **moteriškė** *moterìşḱe*.

ʒ — le correspondant sonore de *ş*; aussi dans ce son, la sonorité est peu marquée. *ʒ* apparaît pour **ž** dans les mêmes conditions que *ş* pour **š**: **žėmė** *ʒǽme*. **láužiu** *lâoʒu*.

tş — est le **ch** de **mucho**, esp.; il correspond aussi au son initial de **чета**, bulg., et de **tjäna**, suéd. *tş* est une affriquée formée avec le dos de la langue contre les alvéoles; c'est la valeur de **č** devant une voyelle molle (cf. p. 19 sq.): **čiužinėti** *tşuʒinẽtı*, **sviẽčias** *sv̗iȩ́tşəs*.

dʒ — le correspondant (faiblement) sonore du précédent, rappelle le son indiqué par **dj** dans **vädja**, suéd. Il est un peu plus avancé que le son apparenté dans **giorno**, it.: **džiū́ti** *dʒū̂tı*.

Cacuminales.

ḱ — se retrouve dans **quitter**, **китъ**, russe, ou, peut-être plutôt, c'est le son intermédiaire; il rend **k** devant les voyelles molles: **kir̃sti** *ḱir̃stı*, **tokià** *tọḱà*.

ǵ — se trouve entre le *g* de *giessen*, all., et le *g* de **слуги**, russe. *ǵ* est peu sonore; il remplace le **g** de la graphie devant les voyelles molles: **gyvùs** *ǵivùs*, **elgiaũ** *ælǵɒ́*.

x́ — le son initial de **хитрый**, russe, ressemble à la consonne dans **ich**, all.; *x́* correspond à **ch** devant une voyelle molle: **chìmia** *x́ìmə*.

j — *j*agen, all., **höja**, suéd., est l'équivalent sonore de *x́*. *j* correspond au caractère **j** de l'orthographe ordinaire: **jìs** *jìs*, **tuojaũ** *tuəjɒ́* (pour le développement d'un *j* (*x́*) transitoire après *p*, *b* et le *j* en hiatus, voir sous *p*, plus haut, et p. 19; pour **j** = *ı̯* voir p. 16).

ŋ — (ou plutôt *ŋŋ*) peut être considéré comme le correspondant de *ŋ* dans **denken**, all., mais commencé par une tension dentale: en d'autres termes, le *ŋ* lituanien est le son intermédiarie entre *n̦* dans **пинки**, russe, et le *ŋ* du mot all. cité ci-dessus: *ŋ* apparaît devant les **k**, **g** suivis d'un son mou, c'est-à-dire devant *ḱ*, *ǵ* et *k*, *g* (voir, pour ces derniers, plus bas): **liñkti** *l̂ıŋ́ḱtı*, **mingì** *m̂ıŋǵì*.

Vélaires.

k — *kak*ъ, russe, le premier son de **casa**, esp., correspond en général à **k**, moins souvent à **g**, devant une consonne mouillée: **piřkti** *pǐŕkǒťı*, **kliūti** *klûťı*, **dýgti** *dîkǒťı*.

g — **bagage**, **gabe**, all., est le son correspondant (faiblement) sonore; son emploi pour la lettre **g** est analogue à celui de *k* pour **k**: **grëbti** *grêpǒťı*.

x — *x*удой, russe, correspond à **ch** devant une consonne ou une voyelle dure: **chãmas** *xámɒs*.

ŋ — (ou *ŋ̠*) est un *ŋ* (voir plus haut) reculé qui se retrouve pour **n** devant *ḳ* ou *q*: **sunkùs** *soŋ̠ḳùs*, **brangùs** *brɒŋ̠qùs*.

ḳ — est un *k* très reculé, presque uvulaire; c'est la valeur de **k** à la fin des mots et dans les autres positions, s'il n'est pas suivi d'un son mou; de plus, *ḳ* correspond à **g** devant une consonne qui est en même temps sourde et dure: **tìk** *ťìḳ*, **klaũsė** *ḳlɒúšė*, **dėgs** *ďàḳs*. Devant une consonne, l'occlusion est quelquefois très lâche: **šáukštas** *šâoḳstɒs* ~ *šâoḳₓstɒs*.

q — est le correspondant sonore de *k*; il apparaît pour **g** non suivi d'un son mou et pour **k** devant une consonne sonore et dure: **ganà** *qɒnà*, **tõks gražùs** *tóqz‿qrɒžùs* (pour *q̇* voir p. 21).

h — *h*aben, all., *h*ave, angl., est rare: on ne le retrouve que dans certains mots d'emprunt.

Les *f*, *γ*, *x* (cf. plus haut) apparaissent de même exclusivement dans des mots étrangers. L'articulation de ces sons offre pour le Lituanien souvent une certaine difficulté. Aussi le **h** se remplace-t-il quelquefois par *γ*, *q*; **f** est rendu souvent par *p*, **ch** par *ḳ*, *ḳ*.

z est de même assez rare; il apparaît le plus souvent pour **s** sous l'influence assimilatrice de sons voisins.

III. Formation des voyelles.

	antérieures	mixtes	postérieures
hautes	i	ɯ	u
	ı	y	ɷ
moyennes	e	ə ʌ	o
	ɛ	ɵ ɔ	
basses	æ ɒ	ɒ	
	a	ɑ	ɑ

Antérieures.

ι — **pun*ι*r**, **w*ι*r**, all., correspond à **y** accentué et à **i** faisant fonction d'élément fort dans les diphtongues; de plus *ι* correspond à **i** accentué, s'il n'est pas étroitement rattaché à une consonne suivante (cf. p. 22). Dans ce dernier cas, de même que dans les cas où un accent secondaire porte sur **y**, l'articulation est moins tendue: on perçoit souvent un son intermédiare entre *ι* et *ɪ* (cf. plus bas): **lýnas** *lι̂nɒs*, **vaĩkas** *vɒι̂kɒs*, **dìrba** *dι̂rbɒ*, **kìtas** *kι̂tɒs*.

ɪ — **h*ɪ*s**, angl., **wen*ɪ*g**, all., correspond à **i** accentué rattaché étroitement à une consonne suivante ou à la fin des mots; en outre il correspond à **y** et **i** en position faible. Le *ɪ* accentué se rapproche souvent, surtout à la fin des mots, de *e*: **tìk** *tɪ̂k*, **abì** *ɒbɪ̀* (∼ *ɒbè*), **gyvénti** *gɪvǽnʹtɪ*, **pirkti** *pɪ́rkʹtɪ*.

e — **étudier**, **se**, suéd., rend le **ė**, accentué ou non accentué; le dernier élément de la diphtongue **ie** tend vers *e*, s'il est inaccentué et se trouve devant une consonne mouillée: **tė̃vas** *tḗvɒs*, **sãkė** *sá̯kʹe*, **vienỹbė** *vʹi̯eñībe*.

ɛ — **g*ɛ*t**, angl., **c*ɛ*na**, esp. C'est le premier élément de la diphtongue **ei** en position faible; il correspond aussi, le plus souvent, au dernier composant de **ie**, enfin il rend le **e** faible devant une consonne mouillée: **lãpei** *lápɒɪ*, **viénas** *vʹi̯ɛ̂nɒs*, **medė̃lis** *mʹɛdḗlʹɪs*.

æ — équivalant aux voyelles toniques de **tête**, et de **hare**, angl., apparaît pour **e**, s'il est faible et non suivi d'une consonne mouillée; il correspond aussi à **ę** dans les désinences de flexion: **geraĩ** *gærɒí̯*, **bùvęs** *bùvæs*.

a — rappelle la voyelle de **cat**, angl., mais l'articulation en est un peu élevée; il se trouve entre les voyelles accentuées dans **dame** et **père**. *a* est toujours accentué; il est représenté dans l'écriture par **e**, dans quelques cas, après **č(i)**, **dž(i)**, par **a**: **mė̃dis** *mʹádʹɪs*, **gyvénti** *gɪvánʹtɪ*, **manè** *mɒnà*, **čià** *tʃà*.

ɒ — un *ɔ* abaissé, entre *ɔ* dans **bigger**, angl., et *a*, correspond à **e** dans les diphtongues croissantes; il correspond aussi à **a** comme premier élément de la diphtongue **aĩ**, si elle est précédée d'une consonne mouillée; enfin *ɒ* rend le **e** — après **č(i)** et **dž(i)** aussi **a** — dans les diphtongues non accentuées (pour **ei**, voir cependant aussi sous *ɛ*): **sveĩkas** *svʹɒí̯kɒs*, **verkė** *vʹɒ́rkʹe*, **arkliaĩ** *ɒrklʹɒí̯*, **veltuĩ** *vʹɒltoí̯*, **norė̃čiau** *noréʹtʃʹɒo*.

Mixtes.

ɯ — correspond à la voyelle tonique de **huske**, norv.; il rend en général **u**, **ū** en position faible après une consonne mouillée.

dans les cas où il n'est pas suivi d'une consonne mouillée: dans les syllabes accentuées entre deux sons mouillés, u et ū tendent aussi souvent à devenir *ɯ:* nóriu *nôřɯ*, vaĩsius *vɒĩšɯs*. žiũri *ʒũřɪ* (~ *ʒúřɪ*).

ɣ — c'est à peu près le u de value, angl., ю de дѣлаютъ, russe. *ɣ* apparaît pour le u faible entre deux consonnes mouillées: čiužinėti *tʃɣʒɪnêtɪ*.

ə — comparable à *ə* dans porte-monnaie, ou plutôt à la voyelle atone dans better, angl., gosse, suéd., mais il est extrêmement bref. *ə* est intercalé dans certains groupes de consonnes (cf. p. 18): betgì *bædəgì*, atléisti *ɒtə̃lâɪstɪ*, dùgnas *dùgənɒs*.

u — rappelle la valeur de u dans upp, suéd.; il tend cependant un peu vers *o* (voir plus bas). On obtient approximativement ce son, si l'on articule la variété ouverte de la voyelle dans comme avec la fermeture des lèvres plus arrondie. C'est le u bref accentué à la fin des mots, précédé d'une consonne mouillée; c'est aussi la valeur du même caractère, précédé d'une consonne dure et rattaché étroitement à une consonne suivante. De plus, *u* est le premier composant de la diphtongue úo. Enfin on le retrouve pour o atone entre consonnes mouillées et à la fin des mots après une consonne mouillée: turiù *tořù*, tùščias *tùʃtʃɒs*, alùs *ɒlùs*, dúona *dûonɒ*, kójos *kôjus*, ẽjo *ẽju*.

o — ressemble à la voyelle tonique dans alors; il tend souvent un peu vers *ɒ* (cf. plus bas). *o* est le second élément de la diphtongue úo et de la diphtongue atone uo: dúona *dûonɒ*, tuojaũ *tuojɒú*.

ɑ — d*ɑ*me, *ɑ*tt, suéd., très bref. Il se retrouve pour a accentué à la fin des mots et dans les cas où il est étroitement lié à une consonne suivante: kadà *kɒdà*, kàd *kàd*.

ɒ — rappelle la voyelle de up, angl., dans la variété proche de *ɑ*; cf. la voyelle atone de такой, russe. C'est le a faible (pour (i)ai, voir cependant *æ* plus haut): taũtą *tɒútɒ*, vaȓnas *vɒȓnɒs*.

Postérieures.

u — d*u*, all., rend les ū, sur lesquels porte un accent primaire ou secondaire. *u* rend aussi le u accentué, sauf pour les cas indiqués plus haut sous *u* et *ɯ*; dans ce cas, il est moins tendu et se rapproche de *o*. Il correspond aussi à u comme élément fort des diphtongues: bū̃ti *bûtɪ*, sūnùs *sūnùs*, bùvo *bùvo*, kùikis *kúɪkɪs*.

o — le u dans wohnung, all., und, all., est plus ouvert et moins tendu que *u*; souvent, il se rapproche considérablement

de *u*. *o* remplace les u et ū faibles: **buvaũ** *bovų́*, **kūmáitis** *ķomû̆ťis*, **kuř** *ķoŗ*.

o — **sollen**, all., mais peut-être un peu plus arrondie. *o* est très bref; il apparait pour le u accentué à la fin des mots, si la consonne précédente est dure: **abù** *obò*, **dù** *dò*. En effet la différence entre *o* et *u* est quelquefois très peu notable.

o — a la valeur de **o** dans **cosa**, esp.: il se trouve entre les **o** de **Figaro** et de **comme**, mais il est plus proche du premier[1]. *o* est la valeur de la lettre **o** (cf. cependant sous *u* et *o*): **ródos** *rôdos*, **puòdė** *pųódė*.

a — est le **a** de **padre**, it., l'intermédiaire des **a** de **pas** et de **dame**. C'est le **a** accentué, sauf pour les cas énumérés sous *a* (cf. plus haut): **bãdas** *bą́dos*, **máuti** *mâoťi*.

i et *u*, comparables aux sons initiaux de **yes**, **was**, angl., sont des semi-voyelles, apparaissant dans les diphtongues **ie**, **uo** avec l'intonation douce: **Diẽvas** *ďįḗvos*, **guõdas** *gųódos*. Après une consonne mouillée, le premier élément de **uõ** tend souvent vers *y*, rappelant en quelque sorte la semi-voyelle dans **huit**: **sriuõbti** *sŕųópṗťi* ~ *sŕyópṗťi*. L'élément semi-vocalique est peu notable dans les diphtongues non accentuées: **vienỹbė** *ŕįeñîbe*, **tuojaũ** *tųojų́*. Dans la combinaison **jie**, **i** ne se prononce pas: **jiéms** *jḗms*, **(j)ieškóti** *jęšķôťi*[2]. — A la fin des mots, **j** se prononce en général comme *i*: **krỹžiuj(e)** *kŕîžųįe* — *kŕîžųį* (au dat. du sg. **krỹžiui** *kŕîžui*).

Dans les autres diphtongues, l'élément faible a un caractère moins rétréci et, en même temps, moins raccourci.

Le lituanien littéraire ne possède pas de voyelles nasalisées. Les **į**, **ę**, **ą**, **ų** dans les thèmes des mots font fonction de signes pour la voyelle correspondante, accompagnée de **n**: **į** *ųí*, **skę̃sti** *sķæ̃ńsťi*, **žą̃sinas** *žǫ̃ŋšinos*, **skų́sti** *sķū̂nsťi*[3]. Dans les désinences, ces caractères ont une valeur purement vocalique, correspondant à celle de **y**, **e**, **a**, **ū**: **jį̃** *jí*, **suką̃s** *soķás*, **žmõgų** *žmóǫo*, **báltąjį** *bâltoji*, **šį̃ryt** *šíŕt*. La valeur vocalique se rencontre aussi dans **grį̃žti** *gŕîšťi*, **nepažį̃stamas** *ńopožîstomos* et quelques autres encore.

[1] Ce son se trouve très près de la valeur de la voyelle å dans **stå**, suéd.

[2] Une graphie **je-** ou **jė-** dans ce cas rendrait une fausse idée de la prononciation de la voyelle.

[3] Ou plutôt *sķū̂ųnsťi*, etc.; car, comme dans les autres langues, la dernière partie de la voyelle est, dans ce cas, en général nasalisée.

IV. Combinaisons phonétiques.

Diphtongues.

Les diphtongues décroissantes ressemblent aux diphtongues anglaises et allemandes, mais l'élément fort est relativement long. Appartiennent à cette catégorie toutes les diphtongues avec l'intonation rude, excepté ié qu'il faut regarder comme faiblement croissante. La diphtongue úo est faiblement décroissante[1]: **várna** *vârnv*, **láukiu** *lâoḱu*; **viénas** *v̂iênvs*, **dúona** *dûonv*.

Les diphtongues croissantes, excepté ié (voir plus haut), sont combinées avec l'intonation douce. La montée de l'intensité, de même que la différence quantitative des éléments de ces diphtongues, est en général peu marquée. On éprouve très souvent l'impression d'une diphtongue à éléments égaux. Toutefois, **iẽ** et **uõ** présentent toujours une montée forte. Dans ces deux diphtongues, le premier élément est une semi-voyelle (cf. p. 16). Par conséquent, on a affaire, dans ce cas, à de fausses diphtongues: **laũkas** *lvúk̦vs*, **eĩti** *víțĭ* ~ *víțĭ*; **diẽdas** *d̦iédvs*, **kuõpė** *ḱuópe*.

Les diphtongues non accentuées sont en général faiblement décroissantes ou composées d'éléments égaux[2], sauf **ie** et **uo** qui sont nettement croissantes; **i** et **u**, dans ce cas, sont à peine perceptibles: **vienýbė** *v̂ieñíbe*, **tuojaũ** *tuojvú*.

Dans les syllabes sur lesquelles porte un accent secondaire (cf. p. 8), les diphtongues présentent un caractère intermédiaire:

[1] Il va sans dire que les composants des diphtongues sont unis par des éléments transitoires qui ne peuvent pas être rendus en notation phonétique. Surtout pour **úo** on peut hésiter, quand il s'agit d'en déterminer la valeur phonique; très souvent j'en ai observé une valeur qui pourrait se rendre par *uôv*. D'un autre côté, dans les syllabes finales — p. ex. dans **duok** — j'ai noté une nuance un peu raccourcie qui correspondrait plutôt à la notation *duôḱ*. — Il en était autrement pour **duõs**, 3e pers. du fut.: chaque diphtongue tombante devint dans ce cas montante, cf.: **láukti**, **láuksiu** — **laũks**; **gérti** — **ger̃s**; **dìrbti** — **dir̃bs**; **léisti** — **leĩs**, etc., tout comme les voyelles simples subirent à la même personne un changement analogue: **klóti**, **klósiu** — **klõs**; **grė̃bti** — **grė̃bs**, etc.: cf., à cet égard, aussi **bū̃ti**, **bū́siu** — **bùs**. — Aussi **uõ** à la fin des mot fut quelquefois considérablement raccourci: **šuõ** *šuó*, etc.

[2] Aussi M. J.-Š., qui n'employait pour 'cage' que la variante **narvėlė** *nvrv̂ẹ̄le*, n'était-il pas tout à fait sûr s'il fallait dire *nárrv* ou *nvŕrv*, acc. du sg. de **narvà**.

elles réfléchissent toujours, d'une manière plus ou moins nette, l'intonation qui se lie à une diphtongue donnée, quand elle se trouve dans la syllabe accentuée: **laukuosè** *lmúkuóšà*. **karštà** *kárstà*. **kartù** *kprtò*.

Les semi-diphtongues rappellent en quelque sorte les combinaisons voyelle longue + consonne brève, resp. voyelle brève + consonne (demi-)longue devant une consonne en suéd. Qu'on compare **káltas** *káltns* et **kaĩtas** *kpĩtns*, lit., avec **kalt** *kalt*[1], resp. **kallt** *kalt*, suéd.

Il faut remarquer que la nature différente des diphtongues tient non seulement à leur intonation et à leur intensité, mais encore à la qualité phonique des éléments. Qu'on compare à cet égard: **áu** *áo* — **aũ** *ná*; **ìr** *ir* — **iř** *ıí*; **ém** *ám* — **em̃** *má*; **ùn** *ún* — **uñ** *oú*, etc.

Union des consonnes.

La fusion de consonnes consécutives ne se fait pas si complètement en lituanien que dans les langues germaniques ou en russe. Le lituanien ressemble à cet égard plutôt au français.

Deux occlusives, se suivant l'une l'autre, sont caractérisées par deux explosions nettes. Entre les deux consonnes, on perçoit un élément vocalique très bref qui donne l'illusion d'un ə intercalé. Entre les occlusives sourdes, cet élément transitoire est très peu perceptible à cause, évidemment, de sa nature sourde: **betgì** *bædəgì*, **pìktas** *pìkətns* (~ *pìktns*). **dìrbti** *dìrpəṫı* (~ *dìrpṫı*).

De même, si une occlusive est suivie d'une nasale ou de l, les deux sons se prononcent le plus souvent de la manière naturelle. Dans ce cas aussi, on peut entendre le même élément transitoire. Le lituanien ne connaît guère d'explosion nasale ou latérale: **dùgnas** *dùgənns*, **bũbnas** *búbənns*, **akmuõ** *nkəmuó* ~ *nkmuó*, **atléisti** *atəlǽistı* ~ *ntlǽıstı*[2]. Toutefois, dans les groupes **pl**, **bl**, **kl**, **gl**, on ne perçoit guère de son intercalé.

Dans les combinaisons **np**, **nb**, le **n** garde en général sa formation dentale: **įpìldė** *ı̃npìlde*. Par contre, **ss** devant une voyelle molle devient *šš*, alternant toutefois avec *sš* ou *šs*, selon la nature de la voyelle précédente (voir aussi p. 19 sq.): **išsigim̃ti** *ısšıgım̃tı* ~ *ıššıgım̃tı*. Dans les combinaisons **sš**, **sž** (**zž** n'existe guère),

[1] *a* est le son intermédiaire entre les voyelles de pas et de all. angl.
[2] M. J.-Š. qui parle couramment le russe appliquait au mot **медлить** la prononciation *m̃edəlıt*.

le premier son peut tomber: **láimės žiėdas** *lâmẽz-ʒı̣ẹ̃dɒs.* **s** devant **č** se prononce comme *ṣ* (ou plutôt *ṣ̂*, cf. plus bas): **rūščiai** *rų̂ṣʧṣɒı.*

Mouillure.

A côté de la mouillure (palatalité) qui cararactérise *ṣ*, *ʧṣ*, *ḳ*, *ʒ*, *ŋ*, etc. (voir p. 12) et qui est due à un déplacement complet du contact d'articulation originaire, une mouillure peut se produire par l'élévation du dos de la langue vers la partie antérieure du palais, tout en maintenant l'articulation des lèvres ou de la partie antérieure de la langue qui caractérise le son dur correspondant (palatalisation).

Donc, la palatalisation se produit moyennant deux articulations différentes et simultanées. Toutefois, c'est seulement dans *f̂* et *r̂* que le contact antérieur est tout à fait de la même nature que celui qui caractérise les sons durs correspondants. C'est ainsi que, dans *p̂* et *b̂*, le contact des lèvres est plus étendu que dans *p* et *b*; dans l'articulation des dentales palatalisées, c'est plutôt la face de la langue qui fonctionne contre les dents, et pendant l'articulation de *r̂*, la pointe de la langue est plus lâche et retirée; dans *ŝ* et *ẑ* la différence est moins marquée.

Cependant il est souvent difficile de décider s'il faut considérer les valeurs de **š, ž** mouillés comme palatales ou palatalisées, car les sons mouillés correspondant aux **š, ž** montrent, à côté de la formation ordinaire *ṣ*, *ʒ*, quelquefois, et surtout devant des consonnes mouillées, une formation d'une nature plus palatalisée. Dans une description détaillée, cette variante pourrait se rendre par *ṣ̂*, *ʒ̂*: **tùščias** *tùṣʧṣɒs* (∼ *tùṣ̂ʧṣɒs*).

La mouillure est moins marquée en lituanien qu'en polonais et même qu'en russe. Surtout le son transitoire après une consonne mouillée, ressemblant à un *ı* — après les voyelles basses à un *e* — est très réduit. Toutefois, après *p̂*, *b̂* devant les voyelles mixtes et postérieures, ce son devient très clair: en général on entend dans ce cas un *j* ou *ʒ* assez distinct (cf. p. 10): **piudýti** ∼ **pjudýti** *p̂jydîṱı* ∼ *p̂ʒydîṱı*, **biaũrinti** ∼ **bjaũrinti** *b̂jɒũr̂ıñṱı*. Un élément transitoire précédant la consonne palatalisée se fait entendre quelquefois. Ainsi j'ai entendu prononcer le mot **lãžininkas** *lá̩ıʒıñıŋḳɒs*.

Les consonnes mouillées (palatales et palatalisées) apparaissent devant les voyelles molles, c'est-à-dire les voyelles antérieures et les **a, o, u, ū** qui, dans l'écriture, sont précédés d'un **i** (quelquefois

d'un j). De plus, certaines consonnes sont mouillées quelquefois à la fin des mots: **kòl** *ḱǫ̂l*, **mán** *mân̂*, **válgyt(i)** *vậlgıt̂*.

Enfin, chaque consonne qui se trouve devant un son mouillé devient elle-même plus ou moins mouillée. Dans ces circonstances, le contact d'articulation de **k, g** s'avance sensiblement, c'est-à-dire qu'ils deviennent approximativement *ḱ, ǵ*; **s** et **ž**, dans des cas analogues, prennent souvent la valeur de *ś, ź* ou, au moins, de *ŝ, ẑ* (cf. plus haut)[1]; une palatalisation très marquée se produit toujours dans **l** et **n** devant un son mouillé (pour exemples, voir les consonnes correspondantes dans ce qui précède, p. 11). Cette influence assimilatrice se manifeste le plus nettement, si la consonne en question est précédée d'un **i**, tandis qu'un **o** ou un **u** précédent contrarie l'assimilation.

Les voyelles aussi subissent une certaine influence de la part des consonnes mouillées: leur lieu d'articulation s'avance. C'est surtout le cas, si des consonnes mouillées se trouvent des deux côtés d'une voyelle. Cependant ce déplacement est moins marqué dans les syllabes accentuées: **žiũri** *źúr̂ı* (~ *źúr̂ı*), **mẽdis** *m̂ǽd̂ıs*, mais: **mẽtas** *m̂ǽtɒs* (~ *m̂ǽtɒs*), etc. (pour ce phénomène dans les voyelles atones, voir les voyelles correspondantes, p. 14 sqq.).[2]

Assimilation vocale.

Deux consonnes consécutives dont l'une est sourde et l'autre sonore, s'assimilent de manière que toutes deux deviennent sourdes ou sonores. Cette assimilation qui concerne exclusivement les occlusives et les fricatives, est régressive: **dìrbti** *d̂ír̂p̂t̂ı*, **dègs** *d̂àḱs*, **veř̃kdamas** *v̂ǽŕgədɒmɒs*, **taipgì** *tɒıbəgì*. Une assimilation de cette nature se produit aussi très souvent entre des consonnes voisines appartenant à deux mots différents (‿): **tòks gražùs** *tǫ́g‿grɒźùs*, **lig sóties** *l̂ıḱ‿sǫ́t̂ıɒs*.

Tout comme dans les langues slaves, *v* n'exerce aucune influence sur une consonne sourde précédente; par contre, il devient en général plus ou moins assourdi (cf. ci-dessous) sous l'influence de cette consonne: **sveĩkas** *sv̂ǽıḱɒs* ~ *sv̂ǽıḱɒs*.

[1] Toutefois, dans les textes transcrits, présentés ici, c'est seulement pour *l* et *n* que j'ai jugé nécessaire d'indiquer la palatalisation plus ou moins faible, provoquée par une consonne mouillée.

[2] Conformément à la règle p. 14 sous *ǽ*, **gražiaĩ** se prononce *grɒźǽı*, tandis que p. ex. **labaĩ** se prononce *lɒbɒı*. Cependant, chose singulière, j'ai souvent noté pour le mot **doraĩ** une prononciation qui se rapprochait considérablement de *dorǽı*.

A la fin des mots, c'est-à-dire sous l'influence assimilatrice d'une pause, les consonnes sonores tendent à s'assourdir (⁷). C'est surtout le cas avec les **g** et **d** finaux, qui deviennent en général nettement assourdis, sans perdre cependant l'articulation douce caractéristique des *q*, *d* normaux: **daũg** *dʋų́q*, **kàd** *k̦àd*. Par conséquent, la prononciation de **g** et de **d** dans ce cas diffère de celle qui caractérise l'allemand et les langues slaves, sauf le serbe, qui semble, sur ce point être conforme au lituanien.

Une voyelle faible qui se trouve entre deux consonnes sourdes, ou à la fin d'un mot après une consonne sourde, tend à perdre sa sonorité. Il semble cependant que cette tendance soit moins prononcée en lituanien qu'en russe. C'est seulement le *ə* intercalé qui dans ce cas est nettement sourd: **mẽtas** *m̃ǽtʋs* ~ *m̃ǽtʋ̥s*, **dìrbti** *d̃ĩrpə̥t̃ı* ~ *d̃ĩrpə̥t̃ı*.

Tension, détente, etc.

En lituanien, les voyelles initiales sont en général émises avec l'attaque. La détente des voyelles finales se produit de même doucement, pourvu qu'elles soient atones ou en même temps accentuées et longues. Par contre, une rupture brusque se produit toujours après les voyelles finales, si elles sont accentuées et brèves. Dans ce cas on perçoit souvent une explosion laryngienne (ˑ): **abù** *ʋbò* ~ *ʋbòˑ*, **kadà** *k̦ʋdà* ~ *k̦ʋdàˑ*, **nè** *ñà* ~ *ñàˑ*, etc.

La détente des consonnes finales est en général relativement forte, surtout après les voyelles brèves accentuées. C'est ainsi qu'on entend toujours une explosion très nette dans des mots comme **bũk** *bų̃k̦*, **tìk** *t̃ìk̦*, **kàd** *k̦àd*.

Quand deux voyelles sont en hiatus, un *j* s'intercale en général, si la dernière d'entre elles est un **i** ou un **ė**: **paim̃k** *pʋjım̃k̦*, **priėję̃s** *p̃r̃ıjẹ́jæs*.

Deux voyelles consécutives dont l'une termine un mot et l'autre commence le mot suivant se prononcent le plus souvent sans interruption, surtout si les deux sons sont aptes à former une diphtongue. Cependant cette liaison n'est pas du tout aussi intime qu'en français ou en espagnol.

Les consonnes sonores qui se trouvent au commencement des mots, commencent par une tension sourde. Du reste, la sonorité des consonnes sonores est très peu marquée, surtout dans la partie médiane. Pour employer la terminologie de l'abbé Rousselot, elles sont en même temps mi-sonores et médio-assourdies.

Sillabation.

Une union étroite (fester anschluss ‿) se manifeste entre une voyelle et un **r, l, m** ou **n** avec l'intonation douce: **vaȓnas** *vaȓnɒs*, **im̃ti** *im̃ti*. Souvent, on peut noter une union de la même nature entre une voyelle brève accentuée et une consonne, autre que celles qui sont énumérées ci-dessus, si cette dernière se trouve devant une autre consonne: **tìkti** *tìkǩti*, **sùsti** *sùsti*. Enfin l'union est toujours étroite entre une voyelle brève accentuée et une consonne finale: **kàd** *ķàd*, **alùs** *ɒlùs*. Les autres combinaisons sont en général caractérisées par une union lâche (loser anschluss ‿): **bãdas** *bádɒs*, **várna** *vâ̧rnɒ*, **pìktas** *pìķǩtɒs*.

Les syllabes ouvertes dominent en lituanien. Quand une consonne se trouve entre deux voyelles, la limite entre les syllabes (|) se place devant cette consonne: **bãdas** *bá|dɒs*, **vìsas** *vì|sɒs*, **gražùs** *grɒ|žùs*. Quand il y a une groupe de consonnes dont la première est lâchement rattachée à la voyelle précédente, tout le groupe s'attache à la syllabe suivante, s'il peut figurer au commencement des mots: **tìkras** *tì|ķrɒs*: si les consonnes ne peuvent pas commencer un mot, la situation est moins claire. Alors il semble que la limite se trouve après ou peut-être dans la première consonne: **várna** *vâr|nɒ* ~ *vâ|rnɒ*. Si l'union est étroite, la limite est après la première consonne: **tuščias** *tùs|ʧɒs*. Par conséquent, dans **tìkti** *tìkǩti* la limite se trouve dans *ǩ*: dans **pìktas** *pìķǩtɒs*, ou dans *ǩ*, ou. peut-être plutôt, dans *ķ*.

Il s'ensuit que la limite entre les syllabes ne coïncide pas nécessairement avec l'union lâche.

Le lituanien se parle sur un registre relativement élevé; les voyelles accentuées, surtout les voyelles longues, touchent souvent, dans leur partie la plus aiguë, au registre de tête. Toutefois, les intervalles ne sont pas aussi grands qu'en français.

Les lèvres articulent avec une mobilité relativement restreinte. Par contre, la langue fonctionne avec une très grande agilité. Remarquons par ex. la série des occlusives, embrassant toutes les régions d'articulation depuis la subdentale jusqu'au stade postéro-vélaire (ou presque uvulaire). Qu'on observe aussi l'aversion contre certaines modification d'articulation dues à des influences assimilatrices (voir p. 18).

Comme nous l'avons déjà remarqué, l'accent d'intensité est peu

prononcé en lituanien; de plus la sonorité des consonnes est peu perceptible; enfin les occlusives sourdes ne sont pas aspirées ou leur aspiration est très insignifiante. Ces traits, combinés avec la modulation particulière due aux deux intonations, contribuent à donner à la langue un caractère doux et musical, mais, en même temps, clair et distinct.

TEXTES TRANSCRITS.

En regard des récits reproduits ci-dessous en transcription phonétique, le même texte est inséré en écriture normale, avec l'accentuation de Kurschat. Pour les mots qui ne se retrouvent pas dans les travaux de Kurschat, l'accentuation n'a été mise que dans les cas (désinences, etc.) où l'on pouvait tirer des conclusions certaines de formations analogues.

Dans certains cas relativement peu nombreux, Kurschat indique pour l'accent une autre place que celle que j'ai observée. C'est en particulier le cas pour certains substantifs dont quelques-uns, d'après mes observations, présentent une autre accentuation, surtout au nom. et au loc. du sing. De plus, dans le lituanien que j'étudie ici, le futur des verbes a parfois l'accent final à la 1re et à la 2e personne du singulier. Les divergences de ce genre sont indiquées par le signe * dans le texte non transcrit.

J'ai choisi pour l'intonation douce le signe ´, pour l'intonation rude ^. Ces signes, contrairement à ceux adoptés par Kurschat, illustrent extrêmement bien la nature de l'intonation respective. Il faut ajouter que, d'après ce que j'ai pu constater, à peu près les même signes s'emploient actuellement par les philologues lituaniens, par ex. par M. Būga (cf. entre autres Aistiški studijai, Peterburgas 1908, 1-oji d., p. VII). Ces signes ont l'avantage du reste de se rapprocher du système de M. Endzelin, où le signe ^ sert à marquer l'intonation rude lettique.

Les récits reproduits ci-dessous sont empruntés en majeure partie à Kl. Skabeika, Pirmieji žingsniai, Petrapilis 1916, et J. Murka, Vaikų darbymečiui, Petrapilis 1916. Mais comme, à mon avis, il était important de donner un texte relativement facile à comprendre, quelques modifications peu importantes ont été faites çà et là.

L'orthographe lituanienne, on le sait, n'est pas encore complètement fixée. Celle que nous avons adoptée est celle qui est en usage dans les manuels scolaires et les journaux, de même que dans la plupart des œuvres littéraires.

vnįko nķıñəį.

sáko vnįkns têvoı:
— têtæ, nopıŕķ mán áķıñus, — nôŕu skıtîtı.
— gærnį. — ntsáķe têvns. — nopıŕkŝù. tìķ vnįķıskos
ır nopıŕķo têvns súnoı ælemɔntóŕu.

mnmà.

torqojà ñəırgâle ntŝıl̂įko nuo môtınos. jì táķsto, jeşķôdmnn sáro mnmîtes. ẓmôñes ķlâoŝn:
— ķóķà bùvo távo mnmà?
ñəırgîte vəıŕqədnmà sáko:
— nŕgı jús ñeẓìnotæ? máno mnmà nbədrìskoŝı, təırbâlemıs npŝıķnbìnoŝı, bæt oẓ ñısàz‿yeŕúsñe.

zoįķıs ır æẓís.

dnilàs, qrnẓùs zoıķâlıs sáko áẓuı:
— ķoķıé, brolùķnı, távo rúbnı dîqos ır ñæqráẓos.
— ţıásà. — ntsáķe æẓís, — bæt máno údntos nbəgìnn mnñà nuo şoñıés ır ñıľķo dmntú. nŕ tâm távo qrnẓùs ķmlâlıs?
zoıķâlıs ñıéko ñebæntsáķe. tìķ soúķəı ntŝıdùso.

somnñì vâınn.

rádo vâınn rmñdəıús núsotı. jì trôşķo gârtı. bæt núsotız‿búvo úokştns. o vmñdəıús tıķ pntşemà dogəñà. soŝıgñıêbe vârnn: éme mêtıtı nkmenıuķùs ın núsotı. vmnduó pnķìlo, ır vârnn ntŝıgêre lıķ‿sôţıes.

koį̂ ţeıŝîbe.

topêdmnns pnoķştâlıs ñedìjà pmnáte ẓámeıæ qrodálı ır máno sqo:
— ımŝù ır solâŝù.
nùtope pnoķştâlıs pŕıe qrúdo ır pnklùro ın pıíklàs.
— ķoiləı̂ aş toŕù prnẓûtı. — qrnúdẓəı sotşîpso pnoķştâlıs, — vmnnqnį qâodo gıvùs pnûķştelùs. ır tnį jéms ñıéķnı. o àş toŕù del vıâno mâgķo qrodâlu prnẓûtı.

Vaĩko akiniai.

Sãko vaĩkas tė́vui:

— Tė̃te, nupir̃k mán akinius, — nóriu skaitýti.

— Geraĩ, — atsãkė tė́vas, — *nupir̃ksiu, tik vaĩkiškus.

Ir̃ nupir̃ko tė́vas *sū́nui elementõrių.

*Mãma.

*Tur̃guje mergẽlė atsiliko nuo mótinos. Ji lãksto, jieškódama sãvo mamýtės. Žmónės kláusia:

— Kokià bùvo tãvo *mãma?

Mergýtė verkdamà sãko:

— *Ar̃gi jū̃s nežinote? Mãno *mãma apdriskusi, terbẽlėmis apsikabinusi, bèt už visàs gerẽsnė.

Zuĩkis ir̃ ežỹs.

Dailùs, gražùs zuikẽlis sãko ẽžiui:

— Kokiẽ, broliùkai, tãvo rū̃bai dỹgūs ir̃ negrãžūs.

— Tiesà, — atsãkė ežỹs, — bèt mãno ãdatos *àpgina manè nuo šuniẽs ir̃ vil̃ko dantų̃. Ar̃ tám tãvo gražùs kailẽlis?

Zuikẽlis niẽko nebeatsãkė, tik suñkiai atsidū́so.

Sumani vá́rna.

Rãdo várna vandeñs ąsotį. Ji tróško gérti. Bèt ąsotis bùvo áugštas, o vandeñs tik pačiame dugnė. Susigriébė várna: ė̃mė mẽtyti akmeniukùs į ąsotį. Vanduõ pakilo, ir̃ várna atsigė́rė lig sóties.

Kur̃ teisýbė.

Tupė̃damas paukštẽlis *mẽdyje pamãtė žẽmėje grūdẽlį ir̃ mãno sáu:

— *Im̃siu ir̃ *sulėsiu.

Nútūpė paukštẽlis prie grū́do ir̃ pakliùvo į pinkles.

— Kodė̃l àš turiù pražū́ti, — graũdžiai sučýpso paukštẽlis, — vanagaĩ gáudo gyvùs paukšteliùs, ir̃ taĩ jiéms niẽkai, o àš turiù del viéno *meñko grūdẽlio pražū́ti.

ẓvȩ̃nvs ır lápe.

lápe sośıtı̯ko m̃ıs̨kà ẓvȩ́nv. tàs bæqulaı̯dvs sąvo ı̯l̃tıs. lápe pvklâoŝe jǫ:

— kâm tò, kúmm, qvlvñdı ı̯l̃tıs?

— nôr̃u vtŝıqı̯ñtı nųo pr̃ıę́ẓı̃nıgko. — vtsáke jąı ẓvȩ́nvs.

lápe noŝıjųǫ́koŝı sáko:

— pr̃ıę́ẓı̃nıgko r̃ısnı̯ ñæmvtı̯ı̃ı, o tò jųǫ́ ı̯l̃tız‿qvlvñdı.

— àt, m̃ıâloјı, — vtsáke ẓvȩ́nvs, — oẓpûolos pr̃ıę́ẓı̃nıgkvms ñıbæ lvı̯́kvs ı̯l̃tız‿qvlvų́s̃tı.

tıę́sà os‿sâolæ ẓr̃ıę́ŝáśñe.

tȩ́vvz‿dorvnôju vvı̯́kvı kırr̃ą́lı. vvı̯́kvs vpŝıdẓvų́gæs, r̃ıskv kvpǫ́ju, ká vvqâodvmvs. pvkırı̯́to jıs ır tȩ́ro m̃ıdą́lı. pımáte tȩ́vvs ır klâoŝv:

— kàs pvkırı̯́to mąnv m̃ıdą́lı? vor̃ȩ́jẓvo kvlı̯tvjı vobvų́s̃tı.

vvı̯́kvs vtsáke:

— bvų́sk mvñà, — tvı̯ àẓ pvkırtvų́.

tȩ́vvs tár̃e:

— m̃ıdą́lıs mųñ lvbvı̯ brvų́qùs, bæt tą́ro tıę́sà dvı̯́ brvŋgą́sñe.

dò plų́qò.

kâlr̃ıs nąkvle dò plų́qò. r̃ıênv vopr̃ı̯́ko ų́kı̃nıgkvs. vą́trv pırkl̃ı́s. pı̯́rklı plûqvs r̃ısv lvı̯́kv qolêju krvotųr̃eıæ, o ų́kı̃nıgko tųojvų́ ę́m̃e dı̯́rpı̯ı.

pvskoı̯ plûqvm tą́ko r̃ęl sośıtı̯kǫ́tı. pı̯́rklı plų́qvs r̃ısvz‿bùvo sorodı̯ı̯jæs, o ų́kı̃nıgko blızqę́ju. kvp ŝıdą́brvs. ır pvklâoŝe tvs sąvo drvų́qo:

— kó tò tvb‿blızqì, o àẓ r̃ısvs ıę́ pvjûodvr̃æs, ıę́ sorodı̯ı̯jæs.

— todvl', — vtsáke tás, — kvd àẓ‿dı̯́rbvo, o tò r̃ısv lvı̯́kv qolêjvı.

bvrẓą́lıs.

jâonvz‿bvrẓą́lıs âoqo tąıkvñà m̃ıs̨kà. pımáťæẓ‿ẓmóqo, mvldąoјv:

— vų́kstò mųŋ‿gır̃ą́ñtı: sośım̃ılı́dvmvs, ıs̨kırı̯́sk vpl̃ıų́kvı kıtùs m̃ıdılùs.

ẓmóqùs pvklvų́se bvrẓą́lı ır ıs̨kırı̯́to m̃ıdılùs vpl̃ıų́kvı.

Šer̃nas ir̃ lãpė.

Lãpė susitiko miške šer̃nų. Tàs *begalándąs sãvo iltis. Lãpė pakláusė jõ:

— Kám tù, kū̃mai, *galándi iltis?

— Nóriu atsiginti nuo priẽšininkų, — atsãkė *jaĩ šer̃nas.

Lãpė nusijuõkusi sãko:

— Priẽšininkų visaĩ nematýti, o tù jaũ iltis *galándi.

— Et, mieloji — atsãkė šer̃nas, — užpùolus priẽšininkams nebe laĩkas iltis *galą́sti.

Tiesà už sáulę šviesèsnė.

Tė̃vas dovanójo vaĩkui kirvė̃lį. Vaĩkas apsidžiaũgęs, viską kapójo, ką̃ pagáudamas. Pakir̃to jis ir̃ tė̃vo medė̃lį. Pamãtė tė̃vas ir̃ kláusia:

— Kàs pakir̃to mãno medė̃lį? Norė̃čiau kal̃tąjį nubaũsti.

Vaĩkas atsãkė:

— Baũsk manè, — taĩ àš pakirtaũ.

Tė̃vas tãrė:

— Medė̃lis mán labaĩ brangùs, bèt tãvo tiesà *dár brangèsnė.

Dù plūgu.

Kálvis nùkalė dù plūgu. Viéną nupir̃ko ùkininkas, añtrą pirklỹs. Pir̃klio plū́gas vìsą laĩką gulė́jo krautùvėje, o ùkininko tuojaũ ė̃mė dirbti.

Paskuĩ plūgam tẽko vė̃l susitikti. Pir̃klio plū́gas visas bùvo surūdijęs, o ùkininko blizgė́jo, kaĩp sidãbras. Ir̃ pakláusė tàs sãvo draũgo:

— Kõ tù taĩp blizgi, o àš visas ir̃ pajùodavęs, ir̃ surūdijęs.

— *Tõdel, — atsãkė tàs, — kàd àš dirbau, o tù vìsą laĩką gulė́jai.

Beržė̃lis.

Jáunas beržė̃lis áugo tankiamè miške. Pamãtęs žmõgų, maldauja:

— Ankštù mán gyvénti: susimil̃damas, iškir̃sk apliñkui kitùs medeliùs.

Žmogùs paklaũsė beržė̃lio ir̃ iškir̃to medeliùs apliñkui.

ossu̯ljo ē̦trà ɪr ìs̜r̂əŕe jáonɒ l̂əɒrzál̂ɪ. mɪŕdmmɒz ‿l̂əɒrzál̂ɪs zɒɒbzd̂ēju:

— kɾɒi̯lɒs bovnú̯: kó̦l̂ kɒrtò bu̯romn̂æ, qulē̦jɒn̂æ ɒpŝɪsâoqoṫɪ ɒɒɒ ŕē̦tros: dɒbɒf̦ gɪ toŕù zū̯ṫɪ.

áŝɪlɒs ɪr ɒrkl̂i̯s.

áŝɪlɒs n̂áse ɒɒt noqɒrós drù̯sko̦s mɒis̜ùs. o ɒrkl̂i̯s ēju gŕæta tùsts̜ɒs. l̂e jul̂ós soɒkeñi̯l̂es.

— soŝɪm̂ɪtēq ‿, brôl̂ɒo! — táŕe áŝɪlɒs, — gâl̂l̂ek mɒn̂à ñæl̂ɒ-m̂i̯gqɒ, pɒjɒúk ɒqə mɒn̂ás pù̯ŝæ mɒs̜ú̯, às jɒú̯ ñe ɒtŝɪkē̦pŏṫɪ ñel̂æqɒl̂ù.

— ñes̜ù às ts̜æ jâm! — ɒtsák̂e ɒrkl̂i̯s. — tâo ozd̂ē̦ju, tó pàts ɪr ñásk!

ñætrù̯kos áŝɪlɒs ɪs noɒɒrgi̯mo kŕi̯to. tu̯əm̂àt ɒɒt árkl̂u sokrôŕe ñæ l̂ɪkŏtɒi̯ ŕɪsùs drù̯skos mɒis̜ùs, l̂æd‿dɒf̦ ɪr kŕi̯toŝuju áŝɪlo kál̂ɪ.

toŕqojà.

novɒzáco ákɪñɪgke ɪn toŕ̦qo. noŝi̯ŕeze s̜es̜ùs ɒɒŕs̜ùs. pŕɪɒi̯nɒ p̂ɪrkē̦jɒs.

— kɪĉk nóŕɪ? — klâoŝɒ.

— po tŕìs robl̂ùs, — ɒtsáko moṫeŕi̯sk̂e.

— gærɒi̯, às p̂ɪŕkŝù ŕɪsùs s̜es̜ùs. s̜à tá̦o p̂ì̯ñɪqos, — sáko p̂ɪr-kē̦jɒs, — s̜æs̜ɪ ɒɒŕs̜ɒɪ po tŕìs robl̂ùs — d̂eŕi̯ñɪ rù̯bl̂əɪ . . .

soŝɪmɒúŝe ákɪñɪgke, ñæqál̂ɪ soskɒɪṫí̯ṫɪ, kɪâk já̦ɪ ŕəi̯kɒ p̂ɪñɪqú̯ qâoṫɪ. o p̂ɪrkē̦jɒs ñeŝɪl̂âonɒ:

— tɒi̯, kó̦kà tâmstɒ! kó ts̜æ tɒɪp ɪlqɒi̯ mɒɒstɒi̯: s̜es̜ɪ ɒɒŕs̜ɒɪ po tŕìs robl̂ùs — ɪs̜əi̯nɒ d̂eŕi̯ñɪ rù̯bl̂əɪ . . . s̜es̜ɪ ɪr tŕi̯s — d̂e-ŕi̯ñɪ rù̯bl̂əɪ! kó ts̜æ dɒŕ qâ̦tvɒ tâ̦ozɒɪ: s̜à tá̦mstɒɪ p̂ì̯ñɪqos, dûək máñ ɒɒŕs̜ùs! . . . ɒŕgɪ jɒú̯ ñɪá̦ko ñel̂æsoprɒñṫɪ?

soúko bùro soskɒɪṫí̯ṫɪ ákɪñɪgkeɪ, ɪr jɪ ɒṫi̯dɒŕe ɒɒŕs̜ùs oz d̂eŕi̯-ñùs robl̂ùs.

págəlbɒ.

teqrl̂à ɒrkl̂i̯s áŕɪzɒs ē̦de. ɒtskŕi̯do zŕi̯rbl̂ìs, ɒtŝi̯tope ɒɒt edzú̯ ɪr sá̦ko:

— ɒrkl̂ál̂ɪ, brol̂ál̂ɪ, æsò lɒbɒi̯ ɪsɒl̂i̯kæs: s̜ñú̯qɒs ĉìsɒ zám̂æ ɒpŏ-kṫôju: tò l̂iaq‿dɒúq ɒĉɪzú̯ toŕì! dûək ɪr máñ l̂əɒt kel̂ùz‿grod̂el̂ùs.

ɒrkl̂i̯s ɒtsák̂e:

— gærɒi̯, jaɪ es̜ɪ átkɒɒɒs, l̂ásk, kɪâk nóŕɪ.

ɪr ɒrkl̂i̯s so zŕi̯rbl̂u kɒŕtò s̜ù̯ṫɪno áŕɪzɒs.

Užsùko *vė̃tra iȓ išvertė jáuną beržẽlį. Miȓdamas beržẽlis šnabždė́jo:

— Kvaĩlas buvaũ: kõl kartù bùvome. galė́jome apsisáugoti nuo vė̃tros; dabaȓ gi turiù žū̃ti.

Ãsilas iȓ arklȳs.

Ãsilas *nèšė ant nugarõs drùskos maišus, o arklȳs ė̃jo gretà tùščias, be jokiõs sunkenȳbės.

— Susimylė́k, *broliaũ! — tãrė ãsilas, — gélbėk manè nelaimingą, paim̃k nuo manę̃s pùsę maišų, àš jaũ nė atsikvė̃pti nebegaliù.

*Nèšiu àš čia jám! — atsãkė arklȳs. — Táu uždė́jo, tù pàts iȓ nèšk!

Netrùkus ãsilas iš nuvargimo krito. *Tuõmet ant árklio sukróvė ne tiktaĩ visùs drùskos maišus, bèt *dár iȓ kritusiojo ãsilo káilį.

*Tuȓguje.

Nuvažiãvo ū́kininkė į tuȓgų. Nusivežė šešius paršùs. Prieĩna pirkė̃jas.

— Kiė́k nóri? — kláusia.

— Po tris rublius, — atsãko moteriškė.

— Geraĩ, àš *piȓksiu visùs šešius. Še táu pinigus, — sãko pirkė̃jas, — šeši paȓšai po tris rublius — devyni rubliai . . .

Susimą̃stė ū́kininkė, negãli suskaitýti. kiė́k *jaĩ reĩkia pinigų̃ gáuti. O pirkė̃jas nesiliáuna:

— Taĩ, kokià, *tam̃sta! Kõ čià taĩp ilgaĩ mąstaĩ: šeši paršai po tris rublius — išeĩna devyni rubliai . . . šeši iȓ trȳs — devyni rubliai! Kõ čià *dár gálvą láužai: še *tam̃stai pinigus, dúok mán paršùs! . . . *aȓgi jaũ niẽko nebesupranti.

Suñku bùvo suskaitýti ū́kininkei, iȓ ji atidavė paršùs už devinius rublius.

Pagelba.

*Tvárte arklȳs ãvižas ė́dė. Atskrido *žvirblis, atsitūpė ant *ė́džių iȓ sãko:

— Arklèli, brolèli, esù labaĩ *išálkęs; sniẽgas visą žẽmę apklójo: tù tiė́k daũg avižų̃ turi! dúok iȓ mán beñt kelius grūdelius.

Arklȳs atsãkė:

— Geraĩ, jéi esi álkanas, *lèsk, kiė́k nóri.

Ir arklȳs su žvirbliu kartù šutino ãvižas.

nt̂ęjи kárstà rásorn. mų̃ses ər kə̃t vobːdʒəį boįsm kuŋk̂ino árk̂h. gį̃nesə ʒərgáhs, kmp ənmonį́domos, b̂æt r̂əltoį. mų̃ses ər vápsos sok̂rų̃r̂əno jám s̨ônos ər r̂is dor kuį́do.

ʒ̂r̂irb̂is tàt posr̂eb̂ęjæs, əskr̂ido ən ork̂lįdæ, s̨óko mut mų̃su, r̂ânos əs̨nâək̂əno. o kə̃tàs əʒbláski̯e.

o, kmp nodʒų̃go ork̂láhs, sos̨əlágok̂æs tós n̂ək̂ək̂ę́tos págəlbos.

oldų̃te.

oldų̃tezːbrôhs mok̂įk̂lojæ môkesə.

— ər às nôr̂u môk̂ə̃hs. — oldų̃te sáko. — lə̃sk munæ, mámo ən mok̂įk̂lo!

— dor tò, dokr̂áĺæ, p̂ərmoʒà. kə̃tə̃màt tu jmá qolę̃s̨ə əįk̂.

nolų́do oldų̃te. tuįp je nôr̂ə môk̂ə̃hs! o ts̨ə: „pərmoʒà!" tuį tâo ər qomà . . .

kuį́to oldų̃te ę́jи pro mok̂įk̂lo. dų̃rəzːbûro prár̂əros. oldų̃te pr̂əs̨ə̃ár̂əno zːʒúr̂ə — p̂ilnà mok̂įk̂lo vəkų́ — b̂ərnų̃ko ər m̂ərqártsu.

mok̂įtojos pomáte oldų̃te, pr̂əję́jи, pájeme oʒ rų́kos ər sáko:

— or nôr̂ə, moʒor̂ę́ĺæ, môk̂ə̃hs?

— nôr̂u, tįlom̂əs otsák̂e oldų̃te.

— tu əįkș!

ər mok̂įtojos ə̃s̨ə̃r̂əde oldų̃tæ ən mok̂įk̂lo, ər posodįno s̨ə̃olæ pr̂ęæ kə̃tų́ vəkų́.

lápe ər oʒį́s.

r̂ânə kuį́to lápe əŋkr̂įto ən s̨ų̃lə̃ə. tàs s̨oĺə̃ə̃s nórzːbûro tobuį gəlùs. b̂æt vom̂dəə̃s n̂ædnų́kːr̂æbįro, tək posn̂ų́ s̨ônu lápeə, o əs̨ - s̨ôkə̃t n̂ę́kmp n̂æqá̂h. sų̃kos tośpáĺe ər qolrǫ̂jo: kuįp tsæ əs̨s̨əgáî - b̂ejos? b̂æt n̂ę́ko n̂æqá̂h əʒqolvô̂h.

tųo tárpò ę́jи sao kəlù oʒį́s, s̨ą̃ms, qoorų̃otos, dįdehs: borzdà jám h̨ǫi ʒám̂es. pr̂əję́jæs ʒúr̂ə ən s̨ų̃lə̃ə ər, pomátæs láp̂æ, klâos̨o:

— o ká tsæ dįrb̂o, komâətæ?

— n̂ę́ko sáo, — otsáko láp̂e, — əĺs̨ûos, ər qomà . . . kotːtò ʒənôtom̂ə, kommr̂ę́k, kmp tsæ gáro, kmp tsæ r̂ę́so! kóqzːqárdùs vom̂dem̂ę́hs, s̨áltos! o təų́, tor b̂ât, tobuį kárstà ʒám̂ejæ?

— kárstà! — sos̨ų̃ko oʒį́s pos̨əpûr̂æs. — n̂æpsákomos kuį́s̨əs! n̂əbeįstr̂er̂omos! . . . ər qár̂ə əstrǫ̂sko.

— tuį s̨ók s̨əų́, komâətæ, pos munə̃, — tár̂e láp̂e, — soə̃lp̂s̨əvo obų̃do. ts̨ə b̂æp̂ìqo b̂â̂h.

Atẽjo karštà vãsara. Mùsės iř kitì vabzdžiai baĩsiai kankìno árklį. Gýnėsi žirgẽlis, kaĩp įmanýdamas, bèt veltuĩ. Mùsės iř vãpsos sukrùvino jám šónus iř vìs *dár *kándo.

*Zvìrblis tat pastebẽjęs, įskrìdo į arklìdę, šóko ant *musiũ, viénas išnaikino, o kitàs išblãškė.

O, kaĩp nudžiùgo arklẽlis, susiláukęs tõs netikẽtos pagelbos.

Aldutė.

Aldutės brólis mokykloje mokė̃si.

— Iř àš nóriu mokytis, — Aldutė sãko, — léisk manė, mãma, į mokỳklą!

— *Dár tù, dukrẽle, permažà. Kitimet taĩ jaũ galė̃si eĩti.

Nuliũdo Aldutė. Taĩp jì nóri mokytis! O čià: „permažà"! Taĩ táu iř ganà . . .

Kar̃tą Aldùtė ẽjo pro mokỳklą. Dùrys bùvo pravìros. Aldutė prisiártinus žiũri — pilnà mokykla vaikũ — berniukų iř mergáičių.

Mokytojas pamãtė Aldutę, priẽjo, páėmė už rañkos iř sãko:

— Aĩ nóri, mažutẽle, mokytis?

— Nóriu, tỹlomis atsãkė Aldùtė.

— Taĩ eĩkš!

Iř mokytojas įsivedė Aldutę į mokỳklą, iř pasodino súole prie kitũ vaikũ.

Lãpė iř ožỹs.

Viéną kar̃tą lãpė įkrito į šùlinį. Tàs šulinỹs nórs bùvo labaĩ gilùs, bèt vandeñs nedaũg tebùvo, tik pusiaũ šónų lãpei, o iššókti niẽkaip negãli. Sùkas lapẽlė iř galvója: kaĩp čià išsigélbėjus? Bèt niẽko negãli išgalvóti.

Tuõ *tárpu ẽjo sáu keliù ožỹs, sẽnis, gaurúotas, didelis; barzdà jám ligi žẽmės. Priẽjęs žiũri į šulinį iř, pamãtęs lãpę, kláusia:

— O ką̃ čià dìrbi, kūmáite?

— Niẽko sáu, — atsãko lãpė, — ilsiúos, iř ganà . . . Kàd tù žinótumei, kūmaitẽli, kaĩp čià *gerà, kaĩp čià vẽsu! kõks gardùs vandenẽlis, šáltas! O *tẽn, tur bū́t, labaĩ karštà žẽmėje?

— *Karštà! — sušùko ožỹs pasipúrtęs, — neapsãkomas kar̃štis! nebeištveriamas! . . . Iř gérti ištróškau.

Taĩ šók *šẽn, kūmáite, pas manė, — tãrė lãpė, — sutìlpsiva abùdu. Čià bepigu bū́ti.

ozis, n̂iéko n̂ælâoqədnmns, ṣàkə̂t ın ṣùlını. łápe tuəjnú ṣàkə̂t jám nnt noqnrós, pnskoi nnt rnqú, pnskoi îık ṣàkə̂t ır ıṣôko ıṣ ṣùlıñu.

ṣuó.

v̂ıânns pónns tov̂ējo ṣùn̂ı. ṣuó łnbni bùvo qodrùs: jıs pàts kás r̂itns nobēqədnvo pns kepéjn dûənos pŕkə̂tı. pnjém̂æz ˘ dnn̂tım̂ıs kásəlı, kov̂nm̂à jnú bûdnvo pnlētı p̂ın̂ıqni, bēqədnvo pnṣ kep̂éjn; kep̂ējns p̂in̂ıqos ıṣṣıjém̂æs, lēdnvo ıŋ ˘ kásəlı kıak r̂æikjnnt bnn̂dálu, r̂ıəstnińu, ır ṣuó nnmó jûəs pnrn̂áẓdnvo.

v̂ıânn kvítn pónns pnsîəbēju, knt v̂ıənóz ˘ bnn̂dáles trûkstn. kitn dıánn r̂ēl tns pàts. lnbni nuóstnbo: p̂irmà n̂ıəkom̂àt tnip n̂ænts̆ıîiqədnvo.

pónns nùtnv̂e boîınni ıṣîirîı, kàs jṣæ knltns.

r̂ıtojnús solâokos, ṣuó ır v̂ēl so kásəlu ıṣ nnmú ızbēqo. ıṣéju páṡækom̂ıs ır pónns. ır ká gı pnmáte? ṣuó nuə kep̂éju bēqn îıáṡæı ın ṡnúrn qntr̂itæ, kor po lıp̂iñem̂ız ˘ qolēju knzıŋ ˘ kóks kitns ṣuó, lıqôtns ır noskoídæs: ìṣımn ṣuó v̂ıânn bnn̂dálæ ır dûədn sáro lıqótnjnm drnúqoı.

knzdıán dnr̂idnvo tnib ˘ qmıłestîiŋqnṡıs ṣuó, lıgı jo drnúqns ızgìju. tnlà v̂ēl pnrn̂áẓdnvo lıâq ˘ dûənos, kıâk r̂æıkēdnvo.

ṣłûətà.

r̂ıənójà ṣæım̂inojæ bùvo dnúq vnıkú. v̂ıṡı ja łnbni n̂əgærni gıv̂âno savo tárp̂à — v̂ıânns kito n̂æktnoṡidnvo, v̂ıânns kıtâm pnṡıv̂ılēdnvo.

— *pngîrdæs ârklıus, vnn̂dənús pnrn̂áṣk nnmó.* — *práṣo brôlız ˘ brôlı.*

— *dìıleîıs jṣæ pónns! pàts pnrṡın̂áṣk, knt ˘ tâo r̂æikn!* — *p̂ıkə̂tni ntsáko práṣomnṡıs . . .*

îēvns vnıkâms ır gærûəju knlbēdnvo ẓmôn̂ıṣknı gıv̂ân̂tı ır bârdnvos, bæt v̂æltoi.

v̂ıânn kvítn îēvns lıáp̂e vnıkâms ntə̂n̂áṣîı ṣłûətn. átə̂ñəṣe.

— *pártnoṣkıte dnbnŕ,* — *sáko.*

łâoẓe v̂ıânns — n̂ep̂ârtnoẓe. kitns n̂æt kójà pr̂ım̂íñæs m̂agìno łâoṣîı — n̂ælûṣtn. tndà îēvns lıáp̂e ıṣr̂iṣîı ṣłûətn ır po ráẓn łâoẓıîı.

— *tni, po rnẓálı ır máẓns vníkns solâoẓıs,* — *soṣùko nosîábæ vnıkni.*

Ožỹs, niẽko neláukdamas, šakt į šùlinį. Lãpė tuojaũ šakt jám ant nugarõs, paskuĩ ant ragũ, paskuĩ tik šakt iř iššóko iš šùlinio.

Šuõ.

Viénas põnas turė́jo šùnį. Šuõ labaĩ bùvo gudrùs: jis pàts kàs rýtas nubė́gdavo pas kepẽją dúonos piřkti. Paẽmęs dantimis keselį, kuriamè jaũ bū̃davo padė́ti pinigai bė́gdavo pas kepẽją; kepẽjas pinigus išsiẽmęs, dė̃davo į keselį kiék reĩkiant bandelių, riestainių, iř šuõ namõ júos *parnèšdavo.

Viéną kařtą põnas pastebė̃jo, kàd vienõs bandelės trū̃ksta. Kitą diẽną vẽl tàs pàts. Labaĩ nuostabu: pirmà niekumèt taĩp neatsitikdavo.

Põnas nùtarė butinaĩ ištirti, kàs čià kal̃tas.

*Rytójaus sulàukus, šuõ iř vẽl su keseliu iš namũ išbė́go. Išẽjo pasekomis iř põnas. Iř ką̃ gi pamãtė? Šuõ nuo kepẽjo bė̃ga tiẽsiai į siaũrą gatvýtę, kuř po lipynėmis gulė́jo kažin kõks kitas šuõ, ligotas iř nuskuřdęs: išima šuõ viéną bandelę iř dúoda sãvo ligotajam draũgui.

Kasdiẽn darýdavo taĩp gailestingasis šuõ, ligi jõ draũgas išgijo. Tadà vẽl parnèšdavo tiék dúonos, kiék reikė́davo.

*Šlúota.

Vienojè šeimýnoje bùvo daũg vaikũ. Visì jiẽ labaĩ negeraĩ gyvéno sãvo *tárpe — viénas kito neklausýdavo, viénas kitám pasivydė̃davo.

— Pagirdęs árklius, vandeñs *parnèšk namõ, — prãšo brólis brólį.

— Didelis čià põnas! Pàts *parsinèšk, kàd táu reĩkia! — piktaĩ atsãko prãšomasis . . .

Tẽvas vaikáms iř gerúoju kalbė́davo žmoniškai gyvénti iř bárdavos, bèt veltuĩ.

Viéną kařtą tė̃vas liẽpė vaikáms *atnèšti šlúotą. *Àtnešė.

— Pérlaužkite dabař, — sãko.

Láužė viénas — nepérlaužė. Kitas nèt *kója primýnęs mėgino láužti — nelū̃žta. Tadà tė̃vas liẽpė išrišti šlúotą iř po rãžą láužyti.

— Taĩ, po ražẽlį iř mãžas vaĩkas sulàužys, — sušùko nustẽbę vaikaĩ.

— tnı́p ır jús, — ntsáḷje ı̂ẹ́vns, — jaı ḵı̦akı̂ıânns sáo ı̂ædnı̂ı̦ sıı̂æ, ı̂ı̦eñı̂ı̦beja ñægıı̂ȃñsıı̂æ, ñnnḵȃosns pı̂ı̦ȃsıñngḵns pınzodı̂s. o jaı oz ı̂ıânns ḵı̦tn stȏsıı̂æ. ı̂ı̦eñı̂ı̦beja gıı̂ȃñsıı̂æ, ñı̦ȃḵns júso ñæınstȃngḵs nosḵnústı.

vnıdnı̦.

ḵnı̦tn zmoqnús ḵúno dȃı̂ız ‿ bńvo pnḵẹ́losıııs mnı̦stn.

— ḵȃm ñàs ḵıı̂ıâmz ‿ dı̂ı̦rpŝım! — táı̂e rnúḵos, — ḵȃm ı̂ııı̦ḵn, tàs sáo ı̂adı̂ı̦rbı̂ı̦a!

— o ḵȃm ñàs ta ḵúnn ñaşȏŝım! — şnúḷje ḵȏjus, — ḵȃm ı̂ııı̦ḵn, páı̂ıs ı̂ærȃıkşḵşnjı̦a!

— ır ñàs ḵȃm zgı̂ẹ́ŝıñæ! — soşùḵo áḵıs.

— ır ñàs ḵȃm ḵlnoŝı̂ŝıñæ! — soşùḵo ȃoŝıs.

— ır àş ḵàs pnr ḵvnlı̂s, — ntŝı̂ı̦lı̦eı̂e pı̂ı̦ẹns, — şȃrŝn àş ḵşæ ı̂ısùs, páı̂ız ‿ znȏḵı̂es!

zȏdzù 'sáḵnnt ḵı̦lo bnŝȃoŝns soñışı̦mns. ñe ı̂ıânns ñænoı̂ẹ́jn ḵıtȃm ḵa gárn dnı̂ı̦ı̂ı, ḵı̦akı̂ı̦anȃm ı̂æropẹ́jn nṳo ḵıtú ntŝıḵı̂ı̦roz ‿ gıı̂ȃñı̂ı.

ır ḵàs ış to ıẹ́jn?

o gı rnúḵos ır ḵȏjus sodzȗvo, ḵnıp şnḵnı̂ııı̦, áḵıs npŝı̂ámo, noŝı̦ŝà ẹ́ñe spı̦ȃḵŝı̂ı, o pı̂ı̦ẹns soŝıtrȃoḷje, soŝırnoḵşı̂ẹ́jn, ḵnıp nágıñe sodzȗvoŝı. pnqnı̂nú ı̂ısnz ‿ zmóqùs ışñı̦ro, noŝı̂ı̦po, npŝıẹ́qo, ñe pnŝıḵrùı̂ıñı̂ı ñæqnı̂ẹ́jn.

tndà ntŝı̂ı̦lı̦eı̂e prȏtns:

— qnnà, jnú, qnnà: mátoı̂es, páı̂ıs ñæqnı̂ı̦ ı̂be ı̂ıẹ́nns ḵı̦to gıı̂ȃñı̂ı! gı̂ıaıḵşnú táıḵıgḵı̂es, şııı̦p ı̂ıŝı ışñıẹ́ŝıı̂æ; ḵıñnnı̦ ŝænı̦ jnú ışŝızȏjæ júso ı̂ȃoḵn!

soŝıpráto ḵúno dȃı̂ıs. soŝıtȃıḵıno. ır ẹ́ñe, ḵıȃq ‿ qnı̂ẹ́dnnos, ı̂ı̦ánà oz ı̂ısùs ır ı̂ı̦sos oz ı̂ıânn dı̂ı̦rpŝı̂ı. ır ḵúnns ı̂ȃıḵıı ntŝıqȃro, pnŝıdáı̂e ı̂ẹ́ı̂ tóḵs tı̂ı̦rtns, ḵȏqz ‿ bùı̂æs.

várnn ır ı̂áı̂e.

ı̂ıânn ḵnı̦tn várnn ñıșḵà rádo sȗı̂ı qnbnı̂ẹ́ı̂ı. ıñŝıskı̂ı̦do ın ñádı ır bùvo jnú ı̂basıtnı̦snñı̂ı ı̂ásı̂ı. tṳo tárpò ñætoı̂ıâŝæ ḵşgzıñẹ́jn ı̂áı̂e. ozȗodoŝı sȗı̂ı, ẹ́ñe dnı̂ı̦ı̂ıs, şñıukşı̂ıñẹ́ı̂ı ır pnqnı̂nú pnsı̂abẹ́jn várnn. pı̂ıŝẹ́ı̂ıno ır ŝȃıı̂æ ı̂ı̦dnnn, pı̂ıȃşns ntŝıstȏjgŝı, táı̂e ın várnn:

— poñıı̂ẹ́ı̂æ, vnrñȃı̂æ! ḵàs támstoz ‿ qrnzoñẹ́ı̂ıs! şıı̂ḵı̦ñes ptogk-

— Taĩp iȓ jū̃s, — atsãkė tė́vas, — jéi kiekviénas sáu tedarýsite, vienỹbėje negyvénsite, menkiáusias priẽšininkas pražudýs. O jéi už viénas kitą stósite, vienỹbėje gyvénsite, niẽkas jū́sų neįsténgs nuskaũsti.

Vaidaĩ.

Kaȓtą žmogaũs *kū́no dãlys bùvo pakė̃lusios maĩštą.

— Kám mẽs kitiéms dirbsim! — tãrė raũkos, — kám reĩkia, tàs sáu tedirbie!

— O kám mės tą̃ *kū́ną nešiósim! — šaũkė kójos: — kám reĩkia, pãtys teváikščiojie!

— Iȓ mės kám ziūrė̃sime! — sušùko ãkys.

— Iȓ mės kám klausýsime! — sušùko aũsys.

— Iȓ àš kàs per kvailỹs, — atsiliepė pìlvas: — šérsiu àš čià visùs, pãtys žinókitės!

Žodžiù sãkant kilo baisiáusias sumišimas. Nė viénas nenorė̃jo kitám ką̃ *gerà darýti, kiekvienám terūpė̃jo nuo kitũ̃ atsiskýrus gyvénti.

Iȓ kàs iš to išė̃jo?

O gi raũkos iȓ kójos sudžiū̃vo, kaĩp šakaliaĩ, ãkys aptẽmo, ausysė ẽmė spiegti, o pìlvas susitráukė, susiraukšlė̃jo, kaĩp nãginė sudžiū̃vusi. Pagaliaũ visas žmogùs išmiro, nusìlpo, apsiȓgo, nė pasikrùtinti negalė̃jo.

Tadà atsiliepė prõtas:

— Ganà jaũ, ganà: mãtotės, pãtys negalį̃ be viénas kito gyvénti! Greičiaũ táikinkitės, šiaĩp visi išmiȓsite; kirminaĩ senaĩ jaũ išsižióję jū́sų lánkia!

Susiprãto *kū́no dãlys. Susitáikino. Iȓ ẽmė, kiék galė̃damos, vienà už visàs ir visos už viéną dirbti. Iȓ *kū́nas véikiai atsigãvo, pasidãrė vė̃l tõks tvirtas, kõks bùvęs.

Várna iȓ lãpė.

Viéną kaȓtą várna miške rãdo sū́rio gabalė̃lį. Įsiskrido į mẽdį iȓ bùvo jaũ besitaĩsanti *lėsti. Tuõ *taȓpu netoliése čiūžinė̃jo lãpė. Užúodusi sū́rį, ẽmė dairýtis, šniukštinėti iȓ pagaliaũ pastebė̃jo várną. Prisė̃lino iȓ séilę rýdama, priešais atsistójusi, tãrė į várną:

— Ponytė̃le, varnė̃le! Kàs *taũstos gražumė̃lis! Šilkinės plunk-

sn̂ālẽs, vvr̂ĩn̂ɪs snvp̂ālɪs, sĩkĩlo nĵĩtes! . . . kvrṳ́noz ‿ b̂ætrṳ̂kstv — ɪr r̂ɪsṳ́ pvṳ́ksʃʂu kvrvl̂ɪén̂e b̂ṳ̂tom̂eɪ!

vâ̤rnv pvl̂ĩko; b̂æt n̂aɪʂŝɪʒô̤ju. o lá̤p̂e tolvṳ́ vá̤ro sá̤vnjv:

kó̤ĵà tâ̤mstos stor̂ɪl̂ḗl̂e, kó̤qz ‿ ĝr̂eɪtom̂ḗl̂ɪs! . . . kô̤ks tâ̤mstoz ‿ qrvʒom̂ḗl̂ɪs, tvĩ ĝâ̤lvv d̂ædò tó̤qz ‿ qrvʒùs túr̂ɪ bṳ́t̂ɪ ɪr bvl̂ŝā̤l̂ɪs. t̂ɪ-krvĩ, ɪr lvksl̂ɪgṳ́qvlv tâ̤mstv prvn̂aʂì?! . . .

vâ̤rnvɪ n̂æt ʂĩrd̂ɪ vpsá̤lo . . . „kâ̤r-kâ̤r!" sor̂ĩko tṳe dìd̂el̂u dʒvṳ́ksmo r̂ìsv pvsâ̤ol̂ɪjæ oʒm̂ɪʐ̃ʂoŝɪ. sṳ̂r̂ɪs l̂àpə̂t ɪr ɪʂkr̂ĩto ɪʂ sn̂â̤po. lá̤p̂e pr̂ɪʂô̤koŝɪ ʃʂùpə̂t notr̂ê̤r̂e ɪr kṳ̂r̂e ĝr̂aɪʃʂâ̤oŝɔɪ ɪn tvg-kom̂ĩnv.

lâ̤ɪm̂ez ‿ ʒɪâdvs.

tê̤rvs tor̂ê̤ju tr̂ìs sṳ́nùs. ŝænā̤tr̂ejæ r̂ìsv sá̤vo torĩtv jê̤ms ɪʒ-dvl̂ĩju, pvŝɪl̂ĩko sáo t̂ɪk lâɪm̂ez ‿ ʒɪâdv.

— tá̤ ʒɪâdv, — tá̤r̂e t̂ê̤rvs, — jṳ̂so tâ̤m vt̂ɪdûoŝu, kvs r̂ɪsṳ́ ɡar̂â̤oŝɔɪ pvŝɪɔl̃ks. ɔĩĵɪt̂æ sr̂ɔíĵì p̂ɔr ʒmó̤n̂às ɪr t̂ìk po m̂á̤to pvr̂ɔĩĵɪt̂æ nvmó̤: tvdà pvsvĵ̂ĩŝɪt̂æ mâ̤n̂, kvp kàs bṳ̂ŝɪt̂æ pvŝɪɔl̃ɡæ.

pvr̂ḗju sṳ́nos ɪr ḗm̂e pá̤svkot̂ɪ, kàs ká̤ pvdá̤r̂æ.

— r̂ɪânvs ló̤b̂ɪn̂ɪgkvs bùro dá̤r̂æs mā̤n̂ b̂æ rá̤ʂto p̂ɪm̂ɪqṳ́ mvĩʂv. ɪr n̂ɪḗkvs dvoɡvṳ́ tó̤ n̂aʒɪnô̤ju. tàs ló̤b̂ɪn̂ɪgkvs m̂ìr̂e. ɪr p̂ĩn̂ɪqos vt̂ĩdvr̂vo ná̤ʂl̂aɪ.

— taɪŝĩgqvɪ pvŝɪɔl̂ɡɔĩ, sonvṳ́ má̤no, — vtsá̤ĵe t̂ê̤rvs.

— àʂ ejvṳ́ pro vvn̂d̂an̂ĩn̂ɪ mvlṳ́nv, — ḗm̂e pá̤svkot̂ɪ vvtrá̤ŝɪs sṳ́nùs: — ʒṳ́r̂ù, — ɪɡkr̂ĩt̂æs ɪn tr̂ɔṳ́ĵɪn̂ɪ sĵɔṳ́stv vvĩkvs. ʂô̤kvo ɪn tr̂ɔṳ́ĵɪn̂ɪ ɪr ɪʂtrâ̤oĵvo.

— tò, sonvṳ́ má̤no, pvŝɪɔl̂ɡɔĩ qrvʒɔĩ ɪr̂ dorvĩ; to pàts, n̂ab̂a-jô̤dvmvs pr̂ɪɡâ̤rt̂ɪ, kĩtv ʒmó̤qo ɡâ̤l̂b̂ejɔɪ ɪr ɪʒɡâ̤l̂b̂ejɔɪ.

— àʂ ejvṳ́ m̂ɪʂkò, — tá̤r̂e jâ̤on̂ɪus, — ʒṳ́r̂ù — dò qvtvá̤ʒodʒu ʒmó̤qo b̂æpûolvn̂ʃʂu, o tàs ʒmó̤qùs — má̤no d̂ɪdʒâ̤oŝvs n̂á̤pr̂ĩet̂al̂ɪs. pûol̂vo ɡâ̤l̂b̂et̂ɪ, ɪr mṳ̀do dr̂ĩéŝà vbə̣qvl̂ḗjovv qvtvá̤ʒodʒus.

— son̂ā̤l̂ɪ má̤no, brvɡ̃ṳ́qos, pvboʃʂûok mvn̂à! — soʂùko t̂ê̤rvs. — ʂà tá̤o ʒɪâdv. n̂ápr̂ĩet̂al̂vms pvd̂ê̤t̂ɪ — d̂ɪdʒâ̤oŝvs nṳó̤p̂atnvs. ɡæɪò oʂ ‿ p̂ĩkə̂tv moĵê̤dvmvs ʒmó̤qùs ɔl̃ɡvŝɪ, kvɪb ‿ d̂ɪ̃ḗvo svĵĩtv.

łá̤p̂e ɪr qoʒṳ̀t̂ɪs.

r̂ɪânv kvĩtv lá̤p̂e pvŝĩkr̂ĩet̂e qoʒṳ̀t̂ɪ p̂ĩatṳ́:

— vt̂ɔĩk. komâ̤ɪt̂æ, vt̂ɔĩk, prá̤ʂom n̂aŝɪd̂ɪdʒûot̂ɪ.

qoʒṳ̀t̂ɪs pvĵlvṳ́ŝe ɪr nojḗju ɪn lá̤p̂æ. lá̤p̂e ɪnp̂ĩl̂e sr̂ubó̤s l̂ek-ʂtá̤l̂eu ɪr rá̤ɡɪnv:

— vâ̤l̂ɡɪk, komâ̤ɪt̂æ, prá̤ʂom, vâ̤l̂ɡɪk.

snẽlės, varinis snapẽlis, stiklo akýtės! . . . Karũnos betrū́ksta — iȓ visų̃ paũkščių karaliénė bū́tumei!

Várnai patiko; bèt neišsižiójo. O lãpė toliaũ vãro sãvąją:

— Kokià *tam̃stos stovylẽlė, kõks greitumẽlis! . . . Kõks *tam̃stos gražumẽlis, taĩ gálvą dedù, tõks gražùs tùri bū́ti iȓ balsẽlis. Tikraĩ, iȓ lakštiñgalą *tam̃sta praneši?! . . .

Várnai nèt šìrdį apsãlo . . . „Kar — kar!" surìko tuõ dideliu džiaugsmù vìsą pasáulyje užmir̃šusi. Sū́ris lept iȓ iškrìto iš snãpo. Lãpė prišókusi čiùpt nutvė́rė iȓ kū̃rė greičiáusiai į tankumỹną.

Láimės žiédas.

Tė́vas turė́jo trìs *sū́nùs. Senãtvėje vìsą sãvo tur̃tą jiéms išdalijo, pasiliko sáu tìk láimės žiédą.

— Tą̃ žiédą, — tãrė tė̃vas, — jū́sų tám atidúosiu, kàs visų̃ geriáusiai pasiel̃gs. Eĩkite sveikì per žmonė̃s iȓ tìk po mẽtų pareĩkite namõ; tadà pasakýsite mán, kaĩp kàs bū́site pasiel̃gę.

Parė̃jo *sū́nū̃s iȓ ẽmė pãsakoti, kàs ką̃ padãrę.

— Viénas lobininkas bùvo dãvęs mán be rãšto pinigų maišą. Iȓ niẽkas daugiaũ to nežinójo. Tàs lobininkas mìrė. Iȓ pinigus atidaviau nãšlei.

— Teisìngai pasielgeĩ, sūnaũ mãno, — atsãkė tė̃vas.

— Àš ėjaũ pro vandeninį malū̃ną, — ẽmė pãsakoti antrãsis sūnùs: — žiūriù, — įkritęs į tvenkinį skẽsta vaĩkas. Šókau į tvenkinį iȓ ištráukiau.

Tù, sūnaũ mãno, pasielgeĩ gražiaĩ iȓ doraĩ; tù pàts, nebijódamas prigérti, kìtą žmõgų gélbėjai iȓ išgélbėjai.

Àš ėjaũ mišku, — tãrė jáunius, — žiūriù, — dù galvažudžiu žmõgų bepúolančiu, o tàs žmogùs — mãno didžiáusias *nepriételis. Púoliau gélbėti, iȓ mùdu dviesė apgalė́jova galvažudžius.

— Sūnẽli mãno, *brangùs, pabučiúok manè! — sušùko tė̃vas. — Šè táu žiédą. *Nepriételiams padė́ti — didžiáusias nuopelnas. Gerù už pìktą mokė́damas žmogùs el̃giasi, kaĩp Diẽvo sakýta.

Lãpė iȓ gužùtis.

Viéną kar̃tą lãpė pasìkvietė gužùtį pietų̃:

— Ateĩk, kūmáite, ateĩk, prãšom nesididžiúoti.

Gužùtis paklaũsė iȓ nuė̃jo į lãpę. Lãpė įpýlė sriubõs lėkštẽlėn iȓ rãgina:

— Válgyk, kūmáite, prãšom, — válgyk.

qoʒ̨ùt̂ɪs ı̂tqo snnpò bą̂rʂk̨ɪnn lêkʂt̂ál̂en, b̂æt n̂e łnʂál̂u n̂æqál̂ɪ pnsr̂uópət̂ɪ. tuθ tą́rpò láp̂e r̂ìsn sr̂ùbn ìʂtnk̨e ɪr l̂ekʂt̂ál̂æ ɪʂtnı́ʒe. ą̂lk̨mnz ‿ qoʒ̨ùt̂ɪs k̨ḗl̂es ɪʂ stą́lo ɪr ɪʂωı́lnmns tár̂e:

— *áʧʂɪu. k̨omą̂ɪt̂æ, oʂ p̂ıátùs! d̂ıévns tą́o ntəl̂ı̂gɪns, o dnbnr̂ práʂom ɪn mnn̂à.*

nodʒ̨ùqo láp̂e tuθ pnkr̂ıet̂ɪmò. ɪr k̨ìtn d̂ıénn l̂ɪgı n̂ejḗdoŝɪ pr̂ɪŝɪ-stát̂e qoʒ̨ùʧʂɪuɪ. qoʒ̨ùt̂ɪs pr̂ìr̂ɪr̂e sk̨nn̂ú k̨nŋk̨ol̂él̂u r̂ıennm̂à p̂ıên̂æ, sop̂ìl̂e nok̨ʂtnú nnsoʧʂùk̨nn ɪr rágɪnn láp̂æ:

— *práʂom ŝâmt̂ɪ mano k̨nŋk̨ol̂ùk̨o, práʂom n̂aŝɪd̂ɪdʒ̨ûθt̂ɪ, prá-ʂom, k̨ol̂ n̂æntą̂oʂo.*

kr̂áp̂n k̨nŋk̨ol̂ùk̨nɪ nnsot̂él̂ɪjæ. láp̂e lnı́ʒos, ŝâɪl̂ez ‿ b̂êqn, ʒ̨úr̂ɪ ɪn núsot̂ɪ. k̨ák̨lns ŝnúrns. n̂ωı́ qnlrós ɪŋk̨ìʂt̂ɪ, n̂ωı́ l̂ıáʒor̂ù. pr̂ɪŝıêkət̂ɪ, b̂êqn rntò, ɪʂ r̂ıenós ɪr ɪʂ nntrós pùŝæs ûθsto, łnı́ʒo, n̂ıék̨o n̂æpn-dáro. n̂e lnʂál̂u n̂æqál̂ɪ pnŝıêkət̂ɪ. qoʒ̨ùt̂ɪs tuθ tą́rpò, pnŝıêqədn-mns ı̂tqo snnpò nnsoʧʂùk̨nn. p̂ırmà k̨nŋk̨ol̂ùk̨os ɪʂr̂ìjo, pnsk̨oı́ sr̂ùbn ɪʂgâr̂e. noŝɪʂlûθst̂æs snápn lápaɪ tár̂e:

— *dnbnŕ soŝɪl̂ı̂gɪnorn, k̨omâɪt̂æ, nbùdo są́ro pnp̂ıetárorn.*

Gužùtis ilgu snapù bárškina lėkštẽlėn, bèt nė lašẽlio negãli pasriuobti. Tuõ *tárpu lãpė visą sriùbą išlakė ir̃ lekštẽlę išlaĩžė. Álkanas gužùtis kė̃lės iš stãlo ir̃ išeĩdamas tãrė:

— Ãčiū, kūmáite, už pietùs! Diẽvas táu atlýgins, o dabar̃ prãšom į manė.

Nudžiùgo lãpė tuõ pakvietimu. Ir̃ kitą diẽną ligì neė̃dusi prisistãtė gužùčiui. Gužùtis privìrė skaniũ kankolẽlių vienamè piėne, supilė augštan ąsočiukan ir̃ rãgina lãpę:

— Prãšom sémti mãno kankoliukų, prãšom nesididžiúoti, prãšom, kõl neatáušo.

Kvẽpia kankoliukai ąsotẽlyje. Lãpė laĩžos, séilės bė̃ga, žiũri į ąsotį. Kãklas siaũras, neĩ galvõs įkìšti, neĩ liežuviù prisiékti, bė̃ga ratù, iš vienõs ir̃ iš antrõs pùses úosto, laĩžo, niẽko nepadãro, nė lašẽlio negãli pasiékti. Gužùtis tuõ *tárpu, pasiékdamas ilgu snapù ąsočiukan, pirmà kankoliukus išrijo, paskuĩ sriùbą išgė́rė. Nusišlúostęs snãpą lãpei tãrė:

— Dabar̃ susilýginova, kūmáite, abùdu sãvo papietavova.

TEXTES ORDINAIRES

Dans les morceaux littéraires reproduits ci-dessous et choisis de préférence parmi les auteurs modernes connus, j'ai employé exclusivement ˊ comme signe d'accentuation. Pour l'usage pratique, employer quatre signes différents comme dans la partie précédente, ou les trois accents de Kurschat, me paraîtrait un procédé trop compliqué.

En réalité, c'est seulement la différence entre l'intonation douce et l'intonation rude des voyelles simples qui n'est pas ainsi marquée, et elle est dans ce cas très insignifiante, comme nous l'avons déjà dit (p. 9). Pour tous les autres particularités d'intonation et de qualité, le signe ˊ est suffisant. En effet, je fais signifier au signe ˊ placé sur une voyelle que celle-ci est longue, ou, s'il s'agit de i et de u, demi-longue[1], tandis que le signe ˊ après une voyelle indique qu'elle est extrèmement brève et étroitement rattachée (cf. p. 22) à la consonne qui porte le signe d'accentuation, resp. suivie d'une rupture brusque de la voix[2].

Comme le signe ˊ indique ainsi, non seulement l'accent d'intensité et l'intonation, mais aussi la quantité, j'ai considéré qu'il était juste de le mettre aussi sur les monosyllabes et les mots faiblement accentués.

A l'aide du signe d'accentuation et de l'exposé sur la prononciation lituanienne qui se trouve au commencement de cette étude, on doit pouvoir tirer des conclusions satisfaisantes en ce qui concerne les particularités de prononciation de la langue. Il faut naturellement remarquer que, d'après la déscription des voyelles et des semi-diphtongues dans ce qui précède, la voyelle de la syllabe accentuée dans des mots comme aluś *vlùs*, šuśti *šùstı̑* n'a pas tout à fait la même valeur phonique que u dans kuŕ *ko̜ŕ*,

[1] C'est aussi le cas pour é, ó dans les combinaisons ié (c. a. d. *ıê* et *ı̰ḛ́*, entre lesquelles je ne fais pas de distinction ici) et uó.

[2] Conformément à ceci, le signe ˊ sur une voyelle « nasale » indique une prononciation correspondant à celle de án, én, etc. (pour les désinences à celle de á, é), tandis que le signe ˊ après une semblabe voyelle correspond à ań, eń, etc.

gumbas *qomb̦vs*, etc., où la voyelle forme une semi-diphtongue avec la consonne suivante. Observons en outre qu'il n'existe pas de semi-diphtongue **on**: la désinence de **namón**, etc. consiste d'un **o** avec l'intonation douce suivi d'un **n**.

Il n'y a, à vrai dire, qu'une question sur laquelle on peut hésiter, c'est celle de la palatalisation des consonnes qui se trouvent à la fin des mots. Pour donner, sur ce point, les indications nécessaires, j'ai marqué par des caractères italiques toutes les consonnes finales palatalisées.

Protíngi tėvaí.

Krákių parakvíjoje, Rezgių̃ sódžiuje míto nagúotas berniúkas, vardu' Stẽpas. Sugebė́jo jiś verpeleś, bosuś, púsbosius, dvídugnes, mílžtuves, iŕ laukneš̃ėles dírbti; mokė́jo drúskines, taureś, rateliuś, stébules iŕ skrídulius tékinti, šáukštus iŕ káušus skóbti; mokė́jo ratuś, róges, važiuś padarýti. Daŕ búvo žmoguś išmintíngas, degtínės nė̃ į búrną néimąs, ne branginínkas. Tode*l*' ū́kininkai už kiťs kíto padargáms jám dárbo dúodavo.

Taíp Stéponas daíliai besidarbúodamas susiriñko kiék tiék pinigų́, už túos piŕkos lópą žẽmės iŕ pasistátė trobẽlę. Ū́kį įkū́ręs reikalávo iŕ šeimininkės; tode*l*' vẽdė padórią darbinínkę mergẽlę.

Kólei viénudu tebúvo, netrū̃ko dúonos, beť ilgaíniui, suláukusiu kétvero vaikų́, pritýrė vaŕgo.

Kaí vaikaí pañgterėjo, Stéponas iŕ sáko sávo žmónai.

— Aŕ žinaí ką́, Marijóna? Mū́sų krašte' gana' túrime artójų, beť máža tẽra ámatininkų. Juk šítai mū́sų pačių̃ parakvíjoje vós ne' visi' didiéji kálviai, kúrpiai, siuvė̃jai, malė̃jai, dailýdės, ódininkai vién yra' aŕ vokiečiaí iš Prū́sų, aŕ žýdai, aŕ rúsų ateíviai, aŕ latviaí. Meś túrime prie jų̃ eíti melsti, kad' múms ką́ padírbtų. O de*l* kó taí? Kad' pátys, iť múlkiai, nesúgebame tó padarýti. Argi' jaú meś ésame tokié neakyli', kad' negalė̃tume išmókti, kó išmóksta kitų̃ šalių̃ žmónės? Tode*l*' múdu, sávo vaikų́ nė̃ į kókius mókslus neléisdamu, atidúokiva geriéms ámatininkams, kad' geraí išmóktų ámato.

Atsákė žmóna:

— Beť juk ne visi' visám dẽra; kaíp gáliva matýti, kuriám vaíkui kóks tiñka ámatas?

Stéponas atsákė:

— Až žinaũ.

Visų vyresnýsis sūnuś Ígnas dvýliktus metuś ámžiaus sávo jaũ ĕjo. Kažiñ kuomeť tĕvas, sávo į'rankius namó parsinéšęs, išĕjo į kaimýnus. Tuó tarpu' Ígnas, pjūkleliuś su grąžtaís pasiĕmęs, padírbo rateliuś važinĕti. Tĕvas tať památęs tárė:

— Ígnas buś ráčius. Léiskiva jį į Kedáinius; teñ yra' vokietýs Zaũlius, sugebą̃s iŕ kariétas dírbti.

Žmona' atsákė:

— Geraí, atidúokiva.

Stéponas niéko netrúkęs núvedė Ígną pas Zaũlių iŕ pristátė, kad' bũtų keleriuś metuś.

Ígnas pas vókietį bū́damas dírbo ką́ galĕdamas iŕ išmóko geraí sávo ámato. Pabaígęs metuś, gávo nuo méistro rā́štą, nuvýko į Kaũną iŕ paťs pradĕjo visókias važiũotes dírbti. Įsigávęs pinigų́ piŕko namuś, védė móterį iŕ visakó turĕjo.

Nepertoli' nuo Stéponos trobélės gyvéno žmoguś kálvis, beť maž' teprisimaną̃s kálti. Édvardas, jaunesnýsis sūnuś progós gávęs, bĕgo į kálvę, spáudė dumpleś, angliś kasinĕjo, o kaŕtais kūjeliu' padĕdavo ū́kininkui iŕ kálti. Pasérgėjęs tĕvas tárė:

— Tiék! máno Édvardis buś kálviu.

Lygia' dalia' su mótere pasišnekĕjęs, núvedė jį Kaunañ iŕ pristátė prie géro kálvio. Vaíkas išmóko iŕ tápo geru' kálviu. Turĕjo dúonos, kiék reíkiant.

Tréčiąjį sūnų Péliksį tĕvas norĕjo padarýti kailiádirbiu, beť nebúvo prie kó atidúoti. Žinójo rúsus geriáusiai súgebant káilius išdírbti, beť pinigų́ trū́ko keliónei. Numanýdamas tať Ígnas, vyresnýsis sūnús, dávė kétures-dĕšimt rúblių. Su taís Stéponas išléido Péliksį į Kazánių, kame' taś iŕ išmóko sávo ámato.

Líko daŕ Stéponui maža' duktĕ Elzélė. Tą́ léido prie gerós audĕjos. Vaiku' tebebū́dama trýnę šeivaś, métė áudeklus, šlávė tróbą iŕ taíp toliaũ, o paũgterėjusi pradĕjo taíp gúviai áusti áudeklus, jóg iŕ sávo mokýtoją pranéšė. Išmókyta, gávo výrą, súgebantį batuś siū́ti, iŕ abúdu daíliai míto.

Stéponas su Marijóna, viénudu palíkusiu, išgyvéno sávo amžélį trobéléje iŕ daíliai pasiriñko.

Matiéjus Valañčius.

Joniúkas.

Viéną diéną prieš Velýkas památė Joniúkas, kad′ trobélėn įějo kažiń kóks nepažįstamas žmoguś, raudonaís kailiniaís apsiviľkęs, iŕ pagárbinęs Diévą pakláusė motútės:

— Ná, kuŕ gí támstos piemuó?

Joniúko širdiś sudrebějo, túos žódžius išgiŕdus.

Motútė pášaukė jį iŕ liépė pabaučiúoti „dědei" rańką.

Nepažįstamas dědė apžiūrějo Joniúką iš visų́ púsių, pakraípė gálvą iŕ tárė:

— Aŕ nebuś tiḱ permážas?

Paskuí, prisikimšęs tabáko iŕ užsidégęs pýpkę, pridūrė:

— Na′, kaí žąsíms ganýti, buś géras iŕ tóks. Kiék gi támsta už jį norětum?

Joniúkas girdějo, kaíp „dědė" pradějo su motúte derětės, kaíp motútė prášė noŕs sykélį buľbių priděti; mátė, kaíp taś „dědė" pádavė motútei poperínį pínigą, iŕ supráto, kad′ jám su tuó žmoguḿ reíks važiúoti.

— Na′, taisýkis, važiúosiva, — tárė dědė. — Nebijók, geraí tave′ laikýsiu: kasdién triś kartuś lupsiu′, kaŕtą vaľgyti dúosiu.

Taíp pasákęs susíjuokė. Beť Joniúkui, túos žódžius girdińt, juóktis visaí nebebúvo nóro. O čia′ daŕ motútė prášė tó „dědės", kad′ geraí jį prižiūrětų. Iŕ Joniúkas, noŕs namié negéra búvo tupěti, išvažiávo apsiašarójęs, daŕ labiaū susitráukęs kaíp pirma′.

Beť iŕ naujójoj viétoj Joniúkas išpaléngvo apsipráto. Teisýbė, tetúlė búvo pikta′, dažnaí jį siuntinědavo, daŕ dažniaū bárdavo, o ne′ kaŕtą iŕ sudúodavo; beť užtataí válgyt čia′ daugiaū gáudavo, kaíp namié. Iš pradžiós jį pristátė į mážą vaíką. Beť kaí atšílo iŕ pradějo skílti žąsiúkai, naújo dárbo atsirádo: reíkė jié lésinti iŕ sáugoti.

Kaíp visaí sušílo, tetúlė sudějo žąsiukuś anderión, íšnešė paklúonės piévon, iŕ paléido ganýtis. Joniúkas júos gánė, lésino iŕ sáugojo nuo varnų́. Kaíp žąsiúkai pasiūgějo, turějo Joniúkas kartu′ su kitaís sódžiaus vaikaís laukań júos varýtis — iŕ kartu′ gánė. Noŕs iš pradžiós šálta rytaís búvo, beť patíko taś dárbas Joniúkui: búvo ne′ viénas, krūvój su kitaís lákstė, žaídė.

Iš laúko matýti ne′ labaí toli′ miestélis, kuŕ jó motútė gyvéna, aplińkui gáno galvijuś, kuŕ-ne-kuŕ pakrūmémis ílsis arkliaí.

Visi' šitié dalýkai Joniúkai nežínomi, neregěti. Máto, kaíp sódžiaus vaikaí jodiněja árklius iř jiš labaí norëtų jodiněti; máto, kaíp važiněja, iř jiš norëtų važinětis, neš prie tévélio nebúvo mégínęs; giřdi, kaíp sódžiaus jaunímas arba' iř piémens dainaš dainúoja, iř jiš mégína sáu viénas dainúoti: tokiós tós daínos liňksmos, molónios. Klaúsos jų, iř jám taíp géra, ramu' raňdas. Dainúoja jiš paťs, iř jám taíp liňksma, širdį augštýn kélia.

Něr žiniós kodel' Joniúkui labiáusiai patíko daina', kurią pírmą kařtą sódžiuje išgiřdo. Tós dainós Joniúkas nemóka, tiř keliuš žodžiuš žíno, beť jám iř tų pakaňka: varinějas sávo žąseleš po laúką iř šaúkia kiék tiř galědamas:

Ák vija panavíja,
jaú pražýdo kaíp lelíja!

— Ką tu' čia' dainúoji? — kláusia jó kařtą Morkũno Antánas, grįždamas iš laúko, měšlą nuvéžęs.

Ák víja panavíja,
jaú pražýdo kaíp lelíja!

Šaúkia dař labiaú Joniúkas, norědamas pasigírti, iř gódžiai žiũri į Antáno vežěčias.

— Taí kad' mán taíp pasivažiněti! — ateína jám į gálvą mintiš.

Norëtų paprašýti Antáno, beť nedrįsta.

— Sěskis į ratuš, pavažiněsiu, — sáko Morkũno Antánas, tarsi' suprásdamas Joniúko nórą, — tiř žiũrěk vísą laíką dainúok, kaí tave' vešiu'.

Joniúkas prašviňta iš džiaúgsmo, méta sávo žąsiš iř sědasi į ratuš.

— Na', dainúok! — sáko Antánas iř súkerta árklį.

Rátai dardědami iř šokiněd́ami riéda keliu', kráto Joniúko kũną, beť jiš iš visós gálios šaúkia viš tą pátį:

Ák víja panavíja,
jaú pražýdo kaíp lelíja . . .

— Iš kuř tu' tokį dainininką nutvěrei? — kláusia Antáną sódžiuj.

— Lauke', — atsáko juókdamasis Antánas. — Kad' pavažiněčiau, dainúoja.

— Na', čia' gi' ař ne' Šěškaus piémenį vežiójas? — sáko výras stověd́amas vienaíň kieme'.

— Nagi' mat', užkankińs vaíką, — gailestáuja žiūrėdama į Joniúką moterìškė: — nebūtų našláitis . . . kiekviénas skaúdžia. Bet́ Joniúkas lińksmas iŕ laimíngas; važinė́jas per vísą diéną, iš visós gálios dainúoja sávo daíną, nors rátai kráto jó kūną, drébina plaučiuś krūtínėje, noŕs jám sópa gérklę iŕ bal̃sas užkímo. Bet́ dainúoja, kad' tik jį daugiaú pavažinė́tų. Važinė́jasi Joniúkas per vísą diēną, — užmiŕšta sávo žąsiukuś iŕ šeiminínkus. Tik prievakarý surańda túos žąsiukuś iŕ város namó.

Város jiś vákarą žąsiś iŕ máto — dviejų̃ žąsiúkų nėra'.

— Blogaí, — dílktelia jám galvój. — Pamatyś tetúlė, kaś tada' buś!

Ó tetúlė, kaíp týčia, stóvi prie vaŕtų, láukia.

— Aŕ visi'? — kláusia ji' iŕ prádeda žąsiukuś skaitýti . . .

— Dviejų̃ trūksta! — suriǹka. — A, tu' paŕšai, taí taíp dabóji? . . .

Iŕ pripúolus i Joniúką prádeda kúmsčioti:

— Greičiaú eík, sujieškók: nesurasí, vísą káilį išpérsiu! . . . Joniúkas išláksto vísą sódžių iŕ laúką — nėra'. Nuliūdęs grįžta į šeiminínkus. Visai tenái neítų, bet́ kuŕ dė́tis. Iŕ Joniúkas nedrą'siai atadáro trobós duriś, nóri nepasérgėtas įeíti iŕ atsigul̃ti. Bet́ tetúlė taíp pat́ išláksto vísą sódžių, nesurańda žąsiúkų iŕ sugrįžusi namó púola į lóvą, nutráukia nuo jós įsikniaúbusį Joniúką iŕ lúpa jį, lúpa.

— Táu važinė́tis, važinė́tis! . . . — rė̃kia jí nesavu' balsu', kirsdama' jám žábine per pečiuś, per núgarą, per pakínklius.

Joniúkas vyniójas iŕ raítos, kaíp déginamas, bet́ negáli išsprúkti iš jós stiprių̃ rańkų. Nuo íšgąsčio iŕ ášarų jám kvápą užgniáužia. Ó ji' númeta jį žémėn, primýga iŕ dúoda, dúoda. Kaí pati' piil̃sus paléidžia Joniúką, jiś negáli nuo žémės atsikélti — taíp kūną jám vísą sópa, iŕ tik kniúkčiodamas veŕkia. Tik tik užsírita į lóvą iŕ ilgaí nemiéga.

Jónas Biliūnas.

Prasimánėlis.

Motúte su Liudvele' reńgesi žlúgto velė́ti. Juozúką palíko prie vaikų̃. Susidė́jusi skal̃binius, motútė Juozúkui daŕ kálė:

— Juozuk, žiūrė́k mán tróbą, iššlúok áslą, priskuśk bul̃bių

vakariénei. Žiūrě́k vaikų́ iŕ nesimúškite, neś gáusite vakare'. Girdě́jot, ką́ sakiaũ?

Išvažiúodama motútė iš priéangio sušúko:

— Tiḱ be kokių́ prámonių! . . . Sė́dě́k mán vidúj iŕ žiūrě́k vaikų́; pakúrk trúputį krósnį, kad' múms parě́jus bū́t šilčiaũ.

Juozúkas visu' kuó géras búvo vaíkas, iŕ ką́ liépiamas padírbdavo. beť be gálo búvo prasimanýtojas. Visokiéms prasimánymams, visokiéms žaisláms jiś búvo pirmásis.

Išlė́kęs kuŕ iš akių́, visuś vaikuś vadžiójo. Karta' užsikóręs ant stógo vós nenuriedě́jo, vós beį'sikibo į kóptus. Kítą kaŕtą, įšliaũžęs į médį, su šaka' nulū́žo, maž' neužsímušė. Ó jaũ po úpė — kó jiś nemátęs! . . . Į́ éketį įslýdęs, iŕ su ledu' įlū́žęs; vásarą bemeškeriódamas maž' kiekviéną kaŕtą sušlápęs ligi' ausų́ pareídavo.

Del tó šį́ryt motútė taíp grūmójo, kad' tiḱ trobój sėdě́tų, kad' tiḱ vaikuś dabótų iŕ buľbes skuštų.

Juozúkas buľbes skuśdamas, kartu' vaikus' žádino, šnékino: liépė vienám nežiūrě́ti, kitám kuŕ į keŕčia užliñdus šaúkti „kukū́".

— Juzíke, jieškók Petriúko, — liépė Juozúkas.

Kaíp jaũ tą rádo, tuometˊ Petriúkas nežiūrě́jo, Juzíkė pasíslėpe, jiś jieškójo.

Mažóji Marélė daŕ neišmánė slapstýtis; ji' atsistójusi prie Juozúko viś núskustąją jó buľbę mě́tė į vaũdenį; nesulaukdama' nuskustós, pliumptelė́jo iŕ néskustą iš krepšiúko.

Juozúkas iŕ su Marele' vaŕgo iŕ Juzíkei su Petreliu' padě́jo žaísti, o paťs viś buľbes skúto. Buľbių tiék daũg, niékaip negalė́jo pabaígti. Ó čia' viś reíkia sugaíšti su vaikaís arba' krósnį priveizdě́ti . . .

Pagaliaũ pábaigė.

Šiť jaũ pábaigiau buľbes, — tárė Juozúkas, mazgódamas rankaś. Dabaŕ visi' kartu' pažaísime.

Visi' vaikaí láukdami apstójo Juozúką.

— Paláukit, reíkia išsišlúoti . . . kokia' asla'! — šnekě́jo Juozúkas, griébdamas buľbes į kítą vaũdenį. Nuplóvęs buľbes, rañkinę pastátė į keŕčią. Krepšiúką métė po lova'. Pagróbęs šlúotą, išsíšlavė áslą.

Vaikaí kañtriai láukė Juozúko pábaigiant dárbo, džiaũgė-si susidě́sią visi' draũge. Juozúkas, išnéšęs są'šlavas, métė šlúotą į keŕčią, pastúmdė kėdes į pásienius.

— Na', vaikaí pábaigiau dárbą. Kól motútė susivóks, visi' kartu' pažaísime, — tárė Juozúkas, nusijúosdamas diržúką.

— Geraí, geraí. — šokinė́jo vaikaí, — ó ką́ dírbsime?

— Tiḱ, žiūrė́kit, ką́ aš′ jū́ms paródysiu! — tárė Juozū́kas, nérdamas diržū́ką sáu ant káklo: — aš′ bū́siuos pasikórę̨s, jū́s manė′ tuojaū́ paléisite. Paskuí aš′ bū́siuos sergą́s, jū́s bū́site daktaraí, manė′ gýdysite.

Taíp šnekė́damas, diržū́ko aństrąjį gálą vyniójo į gembíkę. Vaikaí apstóję žiópso. Juozū́kas átbulas trúputį pasiteiṁpė . . . tiḱ šlýst į šálį! . . . Petriū́kas prišókę̨s atléido iš gembė́s diržū́ką. Kaíp kriś Juozū́kas ant kíbiro! kad′ dúos gálvą į súolą! . . . Per nósis iŕ gérklę ė̃mė tekė́ti kraújas, ó Juozū́kas gúli išsitiésę̨s, nė nékruta.

Nusigañdo vaikaí. Juzíkė basa′ pasiléido klýkdama motū́tės šaúkti. Motū́tė pamáčiusi ė̃mė bártis:

— Aŕ nesakiaū́ nesimušt! Dúosiu aš′ jū́ms visiéms.

Žemaítė.

Ligónis.

Vincúkas búvo dídelis darbinínkas vaíkas; iŕ mókytis eídavo iŕ iš mókslo parė̃ję̨s ū́kiu rū́pindavosi, neś tėvélis búvo Amérikoje. Kaŕtą Vincúkui atsitíko dídelė neláimė; įsikiŕto kóją. Turė̃jo vaŕgšas lóvoje gulė́ti. Jó atlankýti ateídavo mokýtoja, neś Vincúkas búvo geriáusias mokinýs.

Beť koja′ ė̃jo viś gerýn iŕ gerýn. Ílgu jám búvo lóvoje, norė̃tų atsikélti iŕ pavéikščioti noŕs po tróbą, beť niéko nepadarýsi — reikė́jo daŕ kélios diénos gulė́ti, kad′ veikiaū́ kóją sugýtų. Láiko búvo daúg, iŕ Vincúkas ė̃mė skaitýti knygéles, kuriaś jám búvo atnė́šusi mokýtoja. Búvo tať istórijos knygéles. Jose′ búvo aprašýta senóvės laikaí, senóvės dídvyriai iŕ jų̃ darbaí. Taíp pať búvo aprašýta, kaíp seniaū́ lietúviai karuś kariáudavo iŕ sávo šálį gíndavo.

Pavaŕgę̨s beskaitýdamas, Vincúkas, atsiguĺdavo iŕ užmérkę̨s akiś galvójo apie tať, ką́ búvo skaítę̨s. Jiś iŕgi nóri bū́ti, kaíp tié senóvės žmónės, kurié už tėvýnę neť sávo gálvas dė́jo.

Beť ką́ dabaŕ darýsi? Nebė̃ra jaū́ neí tų̃ narsių̃jų karéivių, neí tós galingósios tėvýnės, niéko! Knygélėse parašýta, jóg dabaŕ kitókiu bū́du reikią̃ tėvýnei tarnáuti . . .

— Mókysiu, šviesiu′ vaikuś, paťs prasimókę̨s geriaū́; mókysiu júos geraí gyvénti, geraí žémę dírbti, sávo kráštui tarnáuti . . . Tiék jaū́ iŕ buś iš manę̨́s naudós!

Iř vė́l skaítė toliaŭ knygeleś, iř vė́l paskuí mą́stė. Jó mińtys lė́kė į tŭos tolimŭosius senóvės laikuś, kada´ Lietuva´ búvo tokia´ galínga iř plati´; atsíminė visuś garsínguosius karaliuś iř kunigáikščius, kurié senóvėje vaľdė Liétuvą.

Mokýtoja ródė jų̃ pavéikslus, Vincúkas prisižiūrė́jo jų̃ geraí, iř dabaŕ jié stóvi jó akyse´, kaíp gyvi´. Štaí Gedimínas, kuŕs geležínį viľką sapnávo, kuŕs Viľniaus miéstą įkū̃rė.

Štaí Kęstútis — širvu´ žírgu védinas, gražiuś pliéno šarvuś užsimóvęs, ant pečių̃ púikią lókeną užsimétęs — taś paťs Kęstútis, kuŕs grážiąją Birútę, prástą Palangós mergélę védė. O štaí iř Výtautas . . . Tasaí visų̃ gražiáusias: jáunas iř gražuś, gálvą variniu´ šalmu´ apsideńgęs, ant jós kýši ilga´ erélio plunksna´, rańkoje túri šviésų kaŕdą, su kuriuó grū̃mė néprietelius. Iř dainoje´, kurią́ jiś išmóko, pasakýta:

Teń Výtautas dídis garsiaí viešpátavo
iř píkto kryžiúočio suláužė ginkluś . . .

Mokýtoja sákė, kad´ Výtautas búvęs visų̃ Lietuvós karálių garsiáusias.

— Kiék taí, maŕ´, garsių̃ výrų yra´ búvę Lietuvoje´!

Iř taíp sáu mą́stė Vincúkas per kiáuras diénas, lóvoje gulė́damas iř sėdė́damas. Beť skrajódamas senóvės laikuose´ neužmiŕšo tačiaŭ iř kasdiéninio gyvénimo. Dažnaí siuntinė́jo séserį Kázę į tvaŕtą, liépdamas pagírdyti bėrúką, pakreíkti šiaudų̃, užkiš´ti šiéno; klausinė́jo nuolat, aŕ neužmiŕšo pašérti šė́margės iř aviés; iř noŕs mótina iř Kázė veizdė́jo iř šė́rė, viś jám ródėsi, jóg nebe´ taíp, kaíp jiś paťs, jóg bėrúkas suliesė́s per jó lígą.

Šatríjos Rágana.

Bádas.

Iř šiańdien meś žvejójam. Vísas éžeras pílnas žmonių̃. Iš toli´, iš kitų̃ sódžių ateína. Visi´ búriai, su tinklaís, su dvíbradžiais. Móterys, vaikaí bráidžioja pakraščiaís iř žvejója su siétais.

Iř diéną iř náktį nébrenda žmónės iš vandeńs. Vanduó duḿblinas, úžterštas mauraís, ó meś vis´ tiék láukiam, kad´ kám daŕ pasiseḱs sugáuti žuviś.

Tráukiam vaľkšnį po vaľkšnies, iř kulýj viś taś paťs duḿblas; kiék kaŕtų jaŭ pakliúvę maurai! . . .

Vákar per vísą diéną niẽkas nerádo nẽ vienós žuviẽs. Bùvo týlu, nétarta nẽ žódzio iȓ viś tiḱ sutémus nẽ viénas négrįžo namón.

Kažiń aȓ daȓ miéga kaś? Visų́ ákys raudónos, užpuȓtę iȓ ródos, kad́ jós visuomeť pusiaú miéga, Žiū́ri tiḱ į vándenį, į šviésą, iȓ negáli visaí užsimérkti.

Šiańdien priéš vidúdienį pasitáikė trýs sénos lydékos. Dárbas iš kaȓto ežere′ sustójo, iȓ výrai, nuléidę rankaś, brído į tą́ viétą. Nesidžiaúgė labaí nẽ tié, kurių́ tinklań jós pakliúvo, nepavydẽjom nẽ meś, stovẽdami aplińkui.

Ir nemátėm, kaíp po trúputį pjáustydami pasidalíjom visi′ iȓ suválgėm čia pať.

Iȓ vẽl, užmiȓšę víska, žvejójom toliaú. Gál iȓ daȓ kaíp sugáusim.

Mū́sų namié, kaś gálima bū́tų burnón įdẽti, niéko nebẽra. Vákar mama′ péršlavė svirne′ arúodus, beť niéko nerádo.

Tẽvas iš pať ańksto miške′ iȓ jiéško teń kempínių ant médžių. Mama′ atsimínusi, kad′ jaś išvírus gálima válgyti.

Beť tẽvas viś daȓ negrį́žta. Gáli bū́t, kad′ kiti′ jaú seniaú tať žinójo iȓ víska išriń ko.

Meś su séseri jieškójom po sódą pernýkščių obuolių́. Kaȓtą aš′ buvaú rádęs sudžiū́vusį šakų́ tankmėje′. Šiańdien iȓgi viẽną rádom, tiḱ labaí mážą.

Beť kaś geraí, rádom pernýkščių slývų. Iȓ neť gárdžios jós búvo. Keliaś rieškučiaś apié pátvorį pririńkom.

Labaí gaíla, kad′ šiémet neáuga dilgýnės iȓ dobilaí. Jų́ iȓ šáknis sušútinus gálima búvo válgyt. Dabaȓ jų́ niékur nebẽra.

Kítą žólę aḱ válgo kiti′, beť kažiń kodel′ labaí greítai míršta. Ó! kad′ daȓ kuȓ bū́tų žievẽ ant obelių́.

Rýtą mū́sų sódžius mátė laukaís prabẽgantį árklį. Visi′ gáudė gáudė, beť arklýs ištrū́ko. Iš kuȓ jiś búvo, niékas nezíno.

Ore′ jaú niékuomet nebepasiródo paúkštis. Jéi daȓ kuȓ pasimáto vieversýs aȓ várna, taí jié tiesióg eína žeme′. Gál daȓ ésama iȓ kitų́ paúkščių, beť kuȓ jié váikščioja, niékas nemátė.

Máno sesuó užmígo iȓ nebeprisikélė rýtą.

Aš′ dabaȓ bijaú namié bū́t, kad′ neužmigčiau. Pastóviu kuȓ prisišlíjęs, jaúčiu, kad′ mane′ prádeda lig į duóbę tráukti, iȓ vẽl einu′ toliaú.

Mama′ su tėvu′ ne taíp bíja miégo. Jié daȓ iȓ paeína greičiaú, neģ meś visi′.

Beť neí mama', neí tėvas nėverkė, kad' sesuó neprisikėlė. Meš dabaŕ tiǩ mátom viénas kítą iŕ daugiaú niéko. Ródas iŕ svetimí' iŕ saví' tié pátys.

Aš' eisiu' į laukuś. Tiǩ ne' į pámiškę, ne' į páupį.

Laukuose' dabaŕ niékas nebedírba. Kad' ir aúga kuŕ daiktaís vasarójus aŕ rugiaí, niékas neláukia, kad' jié bū́tų pjáutini.

Danguś viś raudónas iŕ vė́jas népūčia. Nė viéno débesio, tiǩ ore' lig' dū́mų pílna.

Aš' einu', taíp nusibósta eíti! Niéko, niéko nenóriu, tiǩ bijaú neužmiǵti.

Vienój piévoj susitikaú piémenį. Jiś váikščiojo ratu' iŕ ziūrė́jo į žémę. Nekláusiau — jis paťs pasisákė, kad' jiéško dúonos, kúrią pérnai ganýdamas kažiń kuŕ pamétęs.

Jaú léidžias sáulė. Visa' tokia' raudóna! Grįžtu namón.

Kaí léidžias sáulė, sódziūje reńkamasi. Vieni' šnéka, kad' pásakojas, ó kiti' vísa laíką týli. Beť viś tiǩ visí' spiéčiasi į bū́rį.

Aš' válgyt visaí nenóriu, ne', tiǩ bijaú užmiǵti. Miégas tráukia . . .

Turbū́t búvo geraí, kaí žmoguś galė́jo válgyt? Iŕ kó norė́jo. vískas tuomeť búvo. Iŕ žmónės greítai galė́jo váikščiot. Mergínos dainúodavo ródos, vainikuś píndamos.

Dabaŕ tylu'. Niékur niékas nevažiúoja iŕ neína. Niékur niékas nesiskúbina.

Iŕ dabaŕ žmónės ne válgyt jiéško, tiǩ užmiǵti bíjo. Kaí tiǩ nepásergi, jaú nebeprisíkelia.

Klaidinė́ja žmónės laukaís, viś po viéną. Slápstos nuo miégo. Jaú iŕ viénas kíto susitiǩti veńgia.

Atė́jo žinia', kad' kažinkaś daúg válgyt atvéš. — Ó! jéi bū́tų tóks válgymas, kad' miégo nenorė́tum . . .

Danguś viś raudónas iŕ sáulė daŕ raudonésnė dáros. Ore' jaú ródos juodi' paúkščiai skraído.

Šiańdien nusileís sáulė iŕ rýt kaziń aŕ beprisikeĺs jaú.

Eisiu' miegót. Gál prisisapnúos mán kasnoŕs gražaús . . .

Ígnas Jurkū́nas-Šeínius.

Viénas už visuś.

Traukinýs súšvilpė iŕ sustójo.

Trukšmíngai atsidárė vagónų durélės iŕ burélis keleívių pasklýdo po plóčią prieš vagzálą.

Taŕpe jų̃ búvo sénas, labaí sénas zmoguś, ámžiaus žemýn pálenktas, baltáplaukis, lýg pražýdusi obelẽ, senélis.

Išlípęs iš vagóno, atsíkvėpė iš gelmẽs krūtínės iŕ mírkčiodamas ẽmė dairýties. Gañ ilgaí taíp stovẽjo drebą́s, ant lazdós pasirẽmęs, dairẽsi . . . ášaromis užeídavo jó išblaivẽjusios ákys, ó lū̃pos meíliai šýpsojo.

Kiék pastovẽjęs, ẽmė eíti pirmýn keliu′. Čia′ vẽl kiekviénas béržas, siubúojantis plikómis daŕ šakómis, viliójo sénio akiś; lingúodamas gálvą kalbẽjo:

— Į́áugai, ó kóks buvaí tada′? ót, géras pamietýs tiktaí! . .

Iŕ vẽl sénio kakta′ susiraúkdavo giliómis rū̃kšlėmis; mátomai kaž-ką́ núoširdžiai galvójo keleívis.

Búvo ankstývas pavásaris, beť ẽmus sáulei dienóti, jaú kas′ dién didesni′ žémės plótai liuosávosi iš po baltós žiemínės ápklotės, iŕ maži′ upéliai léidosi, čiurléndami, žemýn, paskirtu′ sávo keliu′.

Sénis klaúsėsi tų̃ pavásario atóbalsių, šnibždẽdamas:

— Žeméle máno, motúle brangiója!

Šiť pakelėje′ sénas krýžius átkreipė keleívio atídžią: žínomas, ói, žínomas jám taś krýžius!

Nusiẽmė sénis kepúrę, prisiártino, atsíklaupė, apkabíno juodómis rañkomis kámieną iŕ prie jó lū̃pomis.

Sénas apkerpẽjęs krýžius, vẽjo júdinamas, girždẽjo, svyrúodamas, lýg pásakodamas klūpójančiam žmógui kaži-kokiaś naujiénas, atsitikimuś, ó sénis klaúsėsi iŕ veŕkė . . .

Iŕ stójosi sénio atmintyje′, senaí praẽję atsitikímai: Šituó pať viéškeliu várė jį retéžiais apkáltą . . . pas šítą krýžių, tartum, máto mótiną senélę, iŕ ji′ ášarose . . . Diéve galíngas, kokiós suñkios bū̃na aúkos! . . . vienók . . .

Dūmója sénis, atrẽmęs gálvą į krýžiaus kámieną . . . Iŕ máto save′ devyniólikos métų tvírtą, jáduną, artóją . . .

— Kad′ ne′ taś pónas, po šiaí dienaí bū̃čiau artóju esą́s. Ó dabaŕ . . . Pražū̃vo jaunýstė, pražū̃vo viénas žmoguś . . . Beť iŕ jiś sýkiu! . . . Kad′ añtrą turẽčiau gyvénimą, iŕ tą́ padẽčiau už tave′, žeméle brangiója, už jumiś, bróliai, gíndamas jū́sų téises! . . .

Užsídegė sénis, išblaivėjusios jó ákys iš po ilgų̃ žilų̃ antakių̃ blizgėjo kaz-kokia' mil'žiniska stiprýbe; ilgų̃ métų vargaí, ílgesys, kátorga neį'stengė sulaužyti, sutreiñti tós dvásios . . .

Vísas reginýs atsikartójo: arkliaí ėdinėja, jiš gáno júos . . . dūšią sópa, širdiš kraujù' vérda . . . kuř teisýbė?

Ponáitis laidokėlis atsibáldė iš už'sienių iř šiť su vókiečiu tá-riasi, žémę pardúoti jám taísosi, tą̃ žémę, tiék métų jų̃ rañkomis dírbtą, jų̃ iř bóčių iř prábočių prákaitu láistytą . . . Rýt-porýt ateís čionái svetimí atklajūnai, ó jié, čia' gímę, čia' áugę, eís šaliñ. Kuř? . . . Šunų̃ lódyti pakiémiais. Cha', cha', cha'! Ó, jié gývęs čionái, nupiřks víską, iř túos laukuš, iř gírią, taíp meíliai šlá-mančią, iř upeliuš, iř šiť túos kapuš, kuř truníja prabóčių, šiós žemėlės artójų kaulaí! Ne', ne'! tó nebuš, nebuš! . . .

Sudunzgėjo tekiniaí. Vaikínas geraí pažíno prígustą bíldesį póniško vežimėlio. Akyse' aptémo, blýktelėjo žaibaí . . . Pónas siéną ródo, ródo į medžiuš . . . Atléisk, Dievúli! Priklúpo vai-kínas, drébančiomis rañkomis págrobė šaudýklę . . . pridėjo prie akiés . . . Trakšt . . . pakílo dūmai, ápsiautė póniską vežimėlį, pónas sudejávo iř atviřto augštiéninkas . . . nebeparduós jaú žemėlės!

— Donnerwetter . . . Herr Gott . . . Sakrament! . . . — rė-kia vokietiš. Vaikínas júokiasi pasiútusiu juokù', juókiasi giria', kartója juóką, tartum šimtaí velnių̃ tária . . .

— Sunéli, bėgk bėgk! — draskýdama jį šaúkia išbálusi mótina. — Dievúli, ką̃ tu' padareí!

— Ne', mótin, nesislėpsiu! Gýniau žémę, kaíp mokėjau. Jéi taí negeraí, mokėsiu atkentėti . . .

Atėjo žmónės, vaikínui grañdinį uždėjo . . . kalėjimas . . . ke-liónė . . . kátorga . . .

— Tenái už mí̃ško sodýba . . . — mą'sto sénis. Bučiúoja séno krýžiaus kámieną iř drebą̃s, šlitiniúodamas íma eíti per laúką. Silpna', viéko trūksta . . . juodúojantieji žémės plótai taíp meíliai viliója sénį.

— Sėsiu, atsigulsiu', gálvą priglausiu' — gaivi' žemėlė at-gaivį̃s! . . .

Atsisėdo. Snaudulýs akiš mérkia, meílūs reginiaí svajójasi vařgšui pússapnyj . . . šýpso . . . liñksta žemýn žila' galva' . . . žemýn . . . žemýn . . . Ródos séniui, kad' vė*l* jáunas, stípras artójas, pavásario saulūžės spinduliuose' eína paskuí sávo žágrę. Augštýbėse užsikórę̃s vėversýs, sparnėliais plasnódamas, linksmina dárbštų artóją.

Nëra lauke' në tijũno su bizũnu, në urëdo . . . Jié žmónės. ne' vergaí . . .

Liñksta žila' galva' iř prisíglaudė prie drėgnós. juodós žemėlės. Šýpso sénis . . . meilũs sapnúojasi sapnaí, ílsisi artójas. Sniegaí véikiai nubëgs. nebuś laíko miegóti! . . .

Tamsu'. Jaú brėkšma' ápsiautė laukuś. giriaś. súkaukė šiaurínis rũstus; augšstýbėse skaisčiaí mírga žvaigždútės. Nesijúdina sénis, ílsisi . . .

Raudónas saulëtekis raúsina laukuś iř giriaś. nuščiúro šiaurínis, sáulės šilti' spinduliaí íma dienóti . . .

Per laúką eína kéletas jaunų. tvirtų vaikínų.

— Neilgaí miške' darbúosimės, véikiai nubëgo sniegaí, paiḿsim žágrę . . . Žiũrëkit; ogí' čia' kaś? — Sustójo prie sénio. — Keleívis. vařgšas ílsisi! Dėduk, kélk, dėduk. — Dievúli bráng-us! . . .

Nesijúdina sénis, ílsisi. da' sapnúoja sávo meilų sápną, vėversiaí giéda. sáulės spinduliaí bučiúoja sénio žiluś pláukus, išbálusį vařgšo véidą. Šýpso sénis . . .

Miegók, miegók, ílsink suvařgusi kũną. beť dvasia' tarp jaunų artójų stók, gaivínk iř stíprink júos.

Lazdýnų Pelëda.

Júra.

Jũros pakrantyje' žaliávo Rómuovė.

Niékas neátminė ąžuolýno pradžiós. Pradžiós páslaptį težinójo viena' Jũra, beť ji' léido tikëti. jóg dievaí pátys įdiégę iř auklëję sáu Rómuovę.

Jũros pakrantyje' žaliávo Rómuovė, kerëjo stíprũs ąžuolaí šimtašákiai, kurių pradžiós niékas neátminė.

Rómuovėje gyvéno Kryváitis, báltas senélis — Lietuvós viéšpačių viéšpatis gyvéno Rómuovėje.

Baltásis senélis retaí žódį tetařdavo; vaidýlos žinójo kiekviéną jó krívulės línkterėjimą. vaidýlos klaúsė jós.

Kiekviéną rýtmetį Kryváitis eídavo in Jũros pákrantį ir vienuí viénas rymódavo teń valandų válandas.

Kiekvéną rýtmetį vaidýlos, išvýdę grįžtantį Kryváitį, žiũrëjo Jám į akiś, norëdami atspëti Jó mintiés takuś. Ó Jó mintis

váikščiojo keistaís, nežínomais takaís. Rétkarčiais tiḱ Kryváičio véidas nušvíšdavo spinduliaís, ó valandós Jó šviesáus nusišýpsojimo vaidýlos láukė, kaíp paláiminimo.
Aúšo iŕ témo, diénos į bedúgnę kríto, métai slińko, laíkas plaúkė . . . plaúkė . . . plaúkė . . .
Kiekviéną rýtmetį Kryváitis váikščiojo Jū́ros pakrančiaís. Jū́ra bū́rė . . . bū́rė . . . Kryváitis klaúsės. Jó ákys bė́go bangṹ keliaís iŕ skeńdo bangṹ rū́muose. Ó ant Kryváičio véido niékas nebemátė šviesáus musišýpsojimo spinduliṹ.
Aúšo iŕ témo, diénos į bedúgnę kríto, laíkas plaúkė . . . plaúkė . . . plaúkė . . .
Iŕ štaí, vienám rýtmečiui išaúšus, Kryváitis, įḗjęs į vaidýlų bū́rį, iškė́lė krívulę iŕ padárė šaukímo žénklą saulḗtekyj, paskuń atsigrįžo iŕ padárė tókį pať žénklą saulḗleidyj, paskuń pietuose′ ir šiáurėje.
— Tegul′ susírenka Lietuvós vaikaí, — tárė.
Vaidýlos išsklýdo po pláčiąja šálį — iŕ pradḗjo plaúkti Rómuovės lińkon bū́rių bū́riai, mínių mínios Lietuvós vaikṹ.
Rińkosi dvýliką dienṹ iŕ dvýliką naktṹ.
Trýliktam rýtmečiui išaúšus, památė visi′ Jū́ros pakrantyje′ sukráutą áugštą láužą, o ant to láužo báltąjį senélį, Lietuvós viéšpačių viéšpatį — Kryváitį.
Ápmirė minia′.
Vḗjas nėšė ant lengvṹ sparnṹ Kryváičio baĺsą:
— Ateís svetima′ galýbė iŕ nužudýs Jū́sų vaidýlas, iŕ iškiŕs Jū́sų Rómuoves, iŕ pripíldys Jū́sų šírdis nuodaís, iŕ sudégins stógą ant galvós, iŕ sunáikins javuś laukuose′. Ir paliḱs tiḱ júms viéną Jū́rą mótiną motinė́lę. Jinaí nuplaús nuoduś nuo Jū́sų širdiés iŕ giedós vaidýlų balsaís, iŕ ramińs, iŕ láimins Kryváičio akimiś: Jū́ra tḗra ámžina.
Iŕ áugštos raudónos liépsnos ápsiautė báltajį senélį, Lietuvós viéšpačių viéšpatį — Kryváitį.

Viéną kaŕtą Kryváičio duktḗ, skaisčióji Pajaútė, atėjus į pájūrį, atsisė́do rymóti. Ne taí užmígo, ne taí užsnúdo, tiḱ giŕdi — Jū́ra graúdžiai graúdžiai veŕkia.
— Kaś tai?
— Aŕ nemataí? Rómuovė dé̇ga.
Dievṹ ąžuolýnas stovḗjo liepsnoje′ iŕ visoje′ Jū́roje viĺnys iŕ liepsna′ siubávo, veŕkė. Pakílo Pajaútė eíti iŕ sustíro ant viétos.

Prie áugštojo ą'žuolo priríštas baltásis Kryváitis, o aplińkui, kiék akiś siékia, matýtis mínios iŕ mínios. Svétimos, baísios, rūsčios, eína iť audrós débesys . . . rańkose ákmenis laíko iŕ eína . . . Ó kuŕ praeína, žémė apmírusi liéka. Pajaútė rańkas pakė́lė, aptémo jái ákys, míglos ápdengė pasáulį; vién bangų̃ veŕksmas kílo lig debesų̃.
Iŕ per míglų rūkús išvýdo Pajaútė didžiáusį laúką pílną rainų̃ žalčių̃, iŕ viś reńkas iš visų̃ púsių, išvýti iš namų̃ geriéji sargaí.
Ó viduryje' stóvi viénas áukso vainíku iŕ žiūri i rińkį galíngomis akimiś, jó baľsas skambа:
— Pasklýskite plačioje' šalyje' iŕ aímanomis užnuódykite širdiś.
Susiubávo žalčių̃ gálvos, sužaibávo žalčių̃ ákys, apsídžiaugė žalčiaí iŕ apléido pláčiąją átkalnę.
Ó Jū́ra veŕkė, raudójo, bańgos šaúkė . . . plýšo . . . kriókė . . .
Pajaútė júto sávo širdyje' Jū́rą.
Tiŕ štaí, pradė́jo bańgos tíliai skírtis, iŕ iš gelmė̃s išė́jo pílkas Jū́ros senélis. Pamáčius jį̃ Pajaútė pravírko:
— Sudéginta Rómuovė.
Senélis padė́jo jái piéką rańką ant káktos:
— Tu miegósi túkstantį métų.
— Kryváitį úžmušė akmenímis.
— Tu' miegósi túkstanti métų.
— Žalčiaí aimanómis užnuódijo visaś širdis.
— Tu' miegósi túkstantį métų. Eík su manim̃.
Iŕ paė̃męs už rańkos, į'vedė į paslaptíngą geľmę. Sukílo bańgos lig debesų̃, kríto smaŕkiai į bedúgnę, iŕ nutílo.

Sofíja Č(i)urlioniénė (Kimantáitė).

Daina' aplińk Árą.

Toli', tén, kuŕ sáulė téka, yra' šaliś kalnúota, tokia', kokia' iŕ sapne' nesivaidína mū́sų šaliė̃s žmonė̃ms. Toje' šalýj augšti' kalnaí, ant augštumýnų kurių̃, ant jų̃ žilių̃jų viršū́nių — neí žmoguś neužeína, neí žvė́rys neúžlipa, neí paúkštis neúžlėkia. Tiŕ debesiaí teń nakvója, tik žiema' ámžinąjį lízdą sáu susivíjo, iŕ laisvi' araí vaikuś péri.
Terpu' áugšto kálno viršū́nės kietų̃jų uolų̃ áugo lizde' Áras. Kaí jiś búvo mážas iŕ silpni' sparnaí, plúnksnomis neapáugę, daŕ jó nekė́lė, daírėsi Áras mė́lynósna erdvė́sna dangaús, kuŕ augštaí,

augštaí, augščiaŭ augščiáusių kalnų̃ viršūnių lakiójo seni' stíprūs araí. Iř svajójo tada' Áras:

— Kaí aš' užáugsiu-pasiugḗsiu, kaíp seni' araí, augštaí padañgėje lakiósiu.

Svajódamas džiaúgėsi Áras, kad' aru' gímė, iř láukė tų̃ laikų̃, kad' aru' pradḗs augštaí skrajóti, kuř žmogaús akís nepasiékia, kuř sil̃pnas paúkštis nedálėkia.

Praẽjo daúgel laíko, sustiprḗjo Áro sparnaí, ir lakiójo áras augštaí mėlynose' padangėse', kuř seni' araí skrajójo. Beť jaū nebesídžiaugė tuó Áras, kad' taíp augštaí padangėse' lakiója, kuř lakiója iř kiti' araí. Dažnaí, dažnaí tupḗdamas ant žilós kálno viršū̃nes teiñpė galíngus sparnuś sávo, daírėsi mėlynosna' dangaũs erdvių̃ bedúgnėsna, kuř šviesi' sáulė kélią sáu mína. Iř svajójo Áras:

— Kaí sustiprḗsiu, kaíp seni' araí, kaí lakióti geraí įprasiu' taí aš' pasikélsiu taíp augštaí, kuř dař neí viénas Áras nelakiójo. Aš' nulḗksiu teñ, kuř dař neí viénas áras neskrajójo, aš' atrasiu' kélią nuo žémės į dañgų.

— Taí tada' visi' pagiřs iř sužinós, kad' yra' tókis Áras, visų̃ arų̃ áras, kursaí taíp augštaí lakiója, kaíp dař neí viénas nelakiójo, kursaí žíno kélią nuo žẽmės į dañgų . . .

— Iř ateís visi', kaś gývas yra', iř nusileñks priéš jį iř prašýs jį kad' kélią teñ paródytų . . .

Iř taíp svajójo Áras iř, besvajódamas, džiúgiai kleketávo iř jaútė, kad' galýbė áuga jó krūtínėje, kad' šiřdiś vérda narsumu'.

Eí, nėra' tó pasáuly, kó nedrįstų Áras, terpu' visų̃ arų̃ áras.

Terpu' tų̃ kalnų̃, kuř gyvéno Áras, búvo viénas kálnas, visų̃ kalnų̃ augščiáusias. Jisaí búvo terpu' visų̃ kalnų̃ tós šaliés, kaíp Áras terpu' arų̃.

Iř apsiriñko sáu Áras viétą ant augščiáusios tó kalnų̃ kálno viršū̃nės iř, pasikė̃lęs augščiaŭ neí žibanti amžinaís sniegaís jó viršū̃nė, úžtėmė jám sparnaís sávo sáulę.

Iř súraukė sávo káktą kálnas iř apsiniáukė šviesuś jó véidas. Ó kaí tik' jiś apsiniáukė, nubúdo vė̃tros, pasikė̃lė didi' audra', úžtėmė míglomis Árui kélią, kad' jisaí augštaí nelakiótų, sparnaís sávo ū̃ksnės kálnui nedarýtų, sáulės neteiñtų, vieku' nesipū̃kintų.

Vaí, pasislė́pki, Árai, kuř vė̃tra' neúžpūčia, kuř lietuś neužlija, kuř audra' nepasiékia. Pýksta kálnas, siuñta audra'. Pasislė́pki, Árai, jieškók sáu priéglaudos. Mataí, visi' arai séniai jaū pasislė́pė.

Puikuś búvo Áras, audrós nebijójo. Krūtínė jó seniai kovós tróško, o priéšininko neturė́jo. Iś'plėtė stipriuś sávo sparnuś iŕ núlėkė teń, kuŕ bańgas ūžė, kuŕ audra′ stáugė, kad′ su vėtromis pasigalinė́jus, kuŕ aúgštai tvóškė, su žaibaís apsikabínus, su perkū́nais pasikalbė́jus . . .

Vaí, tu′ Árai, ilgaspaŕnių tu′ valdóvai! Sunki′, smarki′ távo kova′. Vė́tros plúnksnas távo taŕšo, bańgas sparnuś láužo, liétus akmenių žemýn tave′ slė́gia . . .

Audra′ laukuosna′ lė́kė, erdvė̃s sáu jieškódama iŕ Árą tenái nė́šė.

Ilgaí siúto audra′ . . . Plaúkė per laukuś, per jūraś, per giriaś . . . Plaúkė toli′, árą nė́šė . . . Vaí, toli′ nuklýdo nuo augštų̃ kalnų̃ Áras, nuklýdo teń, kuŕ žmónės klonyse′ gyvė́na. Apaĺpo, nuiĺso Áras, o nuiĺsęs nusiléido ant žémės atsilsė́tų. Žmónės jį tinkluosna′ pagóvė iŕ pasodíno didžión gražión narvón.

Iŕ pasodíno žmónės Árą narvón iŕ pastátė ją teń, kuŕ búvo daúgel paúkščių iŕ laukínių iŕ namínių.

Búvo teń strázdų, vīštų, žąsų̃ iŕ kalakútų.

Iŕ pastátė nárvą, kuŕ búvo intupdýtas Áras, pačioje′ gražiáusioje viétoje. Džiaúgėsi žmónės, kad′ túri pasigóvę Árą, visų̃ arų̃ árą, iŕ lésino jį geriáusiais ėdalaís iŕ gírdė týru šaltínio vandenė̃liu. Beŕ negė́rė, neė́dė niéko Áras, tiḱ daúžėsi į narvós sienaś, dráskė viẽlas nagaís, láužė snapu′, múšė sparnaís.

Nusiláuže Áras snápą, naguś apláužė, súžeidė iki′ kraujų̃ krūtínę, apsímušė sparnuś, beŕ nesilióvė láisvėn veŕžties.

Iŕ narvoje′ nenorė́jo žmonių̃ vergu′ bū́ti . . . Láužėsi teń, kuŕ mė̃lynos daugaús eŕdvės jį šaúkė.

Iŕ mátė taí kiti′ paúkščiai, kaíp žmónės apliń Árą stavója iŕ kaíp jiś névengia jų̃ stavójimų, mátė stebė́josi iŕ Áro suprásti nesupráto.

— Kokiś jisaí nedėkíngas! — Kalbė́jo strázdas: — kad′ apliń mane′ žmónės taipó stavótų, diéną iŕ náktį jiéms šviŕkštau.

— Iŕ kó jám! — kalbė́jo ańtys: — žmoguś péni jį, kuó tiḱ jisaí nóri. Kad′ bū́tų netókis puikuś, taŕ jó žmoguś iŕ narvóje nelaikýtų. Sáko, jisaí kalnuose′ gyvė́na. Aŕ gi′ teń taipó geraí, kaíp pas žmógų. Aŕ gi′ teń rasi′ tiék varliúkščių, kaíp čia′ . . .

— Iŕ mė̃šlýnas gál kuŕ gerésnis! — kalbė́jo gaidýs: — ót pakraipštýtų dabaŕ, nagaí toki′ geri′ pas jį. E′, kvaílas paúkštis, sávo láimės nesuprańta . . .

Ga′-ga′-ga′! Kó daŕ jisaí nóri! Ką jiś raś tose′ padangėse′.

Tokių balų, kaíp mūsų žmogaús laukuose', nėra' gi' niékur. Máno sesėlės, kuriós nepriklaúso žmógui, iš tolimós šaliés kasmétai gi čia' átlėkia.

— Žmónės kalba, kad' šalti' tié kalnaí, ámžina žiema' tenái gyvéna, — tárė pralėkdama kregždėlė, kuŕ tolí' búvo, daúgel mátė.

— Iŕ kuó jiś taíp pūčiasi, kuó didžiúojasi! — kalbějo kalakútas: — kad' paś jį būtų noŕs tókis snaplýs, kaíp máno.

— Arba' tokia' uodega', kaíp pas mane' — atsákė póvas.

— Arba' nagaí . . . Taí, ne' kažiń-kokié jó nagaí. Iŕ máno ne' menkesni'. Arba' aš' negaliu' pasipúikinti sávo skiáuture. Niékas tokiós netúri . . . kú-kareká!

— Netúri, netúri — netúri — rěkė víštos iŕ meíliai ziūrějo į gaídį.

— Skiauturě! Kažiń kaś tój skiauturě . . . Iŕ dainúoja, taí tik rěkia . . . ó gál tu' taíp móki švýkšti, kaíp aš', aŕ gál távo káklas tókis, kaíp máno — užpýkęs tárė žąsinas.

— Tiésą — tiésą — tiésą kalbi' — prítarė jám žąsys.

— Kalběkit! Kad' jūs būtute geresni', taí žmoguś jūs penětų geriaú. Mane' pienu' péni — iŕ paléido kalakútas sávo snáplį, páputė úodegą — manęs iŕ šuva' bíjo! Aš' drąsiáusias iš juś visų . . .

Iŕ ěmė paúkščiai giñčyties iŕ bárties iŕ būtų susikóvę, susipéšę . . . beť štaí žmoguś išějo iŕ paběrė grūdų. Visi' paúkščiai pamiŕšo sávo barniuś iŕ nuběgo lásti. Ó prilásę jié věl susiriñko į nárvą Áro iŕ peíkė, kám jisaí veltuí didžiúojasi, púikinasi. Kad' géras jisaí būtų, taí žmoguś liuosaí jį leístų iš narvós . . . tik sparnuś pakiŕstų gál kaíp strázdui . . . Iŕ nagaí reiktų pakiŕsti, neś su tokiaís nagaís argí' gálima gyvénti . . .

Beť Áras neklaúsė jų kalbós. Jiś nedasilietė neí į ědesį, neí į vándenį. Jěgos jį apléido, sparnaí jaú jó nebeklaúsė. Kampe' narvós tupějo niáuras, ó kraújas běgo iš sužeistos krūtínes . . . Mírė Áras . . . liuosýbės nustójęs iŕ gyvénimo nustójo. Laí žino žmónės kad' Áras, liúosas gímęs, iŕ narvoje' móka liúosas miŕti iŕ žmonių vergu' nebuś. Noŕs iŕ narvój kūnas, noŕs iŕ núvergtas, beť kaś nulaúž Áro puikýbę, kaś jó dvásią nužémins?! Augštaí ji' lakiója, daŕ augščiaú neí jó sparnaí pasikélti gáli! . . .

Mírė Áras apliñk kálnus, apliñk sáulę besvajódamas. O tų, kurié čia' stovějo iŕ apliñk jį kalbějo: víštų, žą'sų — Áras neí nemátė, neí jų žódžių névengė.

Vaí, jūs žmónės, pikti' žmónės, kám pražúdėt Árą!

Liuosaí gímęs, liuosaí áugęs, niáurą liuosýbę tik jiś iŕ mylějo.

Noṙs penė̃tut-užpenė̃tut, noṙs iṙ áukso bū̃tų taś jū̃s naṙvas — žmonių̃ veṙgas nebuś Áras: augštaí mintiś jó skrajója.

Vaí, jū̃s žmónės, piktí žmónės, kám nuváikščiojot jū̃s Árą, visų̃ arų̃ árą . . .

Víncas Krė̃vė.

Notes lexicologiques.

Textes transcrits.

P. 29^{5} elementórių[1] ([e]lementórius), un abécédaire.
» 29^{11} apdrískusi (apdrėksti), déguenillée.
» 29^{11} terbélemis (terbėlė ou tarbėlė, cf. tarba′), en haillons.
» 29_{14} tám, (est bon) à cela.
» 29_{10} susigriėbė (susigriébti), eut une idée.
» 29_{4} pińkles (pińklės, pl.), un piège.
» 31^{8} eť, interj., bah!
» 33^{3} kartu′ (kaŕtas), ensemble, réunies.
» 33_{15} nesiliáuna ou nesiliáuja (liáutis), ne cesse pas.
» 33_{1} kartu′ (kaŕtas), ensemble (cf. plus haut).
» 33_{1} šútino (šútinti), avalèrent.
» 35^{1} vabzdžiaí, pl., coll., insectes.
» 35_{18} eíkš (eík šeń), viens, entre.
» 35_{13} tiḱ pusiaú šónų, seulement à mi-corps.
» 37^{1} šaḱt, interj., cf. šókti, he!, d'un saut!
» 37^{9} riestaínių (riestaínis, m.), de craquelins, cf. баранки en russe.
» 37^{15} pásekomis, cf. pasékti, à la trace, de près.
» 37^{19} gailestíngasis, le compatissant.
» 37_{15} sávo tarpe′, entre eux.
» 37_{9} gerúoju, à l'aimable, par la douceur.
» 39^{15} žodžiu′ sákant, en un mot.
» 39_{17} spiégti, sonner (au propre: gémir, grogner).
» 39_{4} šniukštinẽti, fureter, chercher.
» 41^{3} váro (varýti), continue.
» 41^{4} stovylẽlė, cf. stovýla, forme, taille.
» 41^{4} greitumẽlis, -io, agilité.
» 41^{5} dedu′ (dẽti), j'expose, je risque.
» 41^{6} praneši′ (pranéšti), surpasses, l'emportes sur.
» 41^{8} lep̍t, interj., cf. lépterėti, le voilà en bas!
» 41^{9} čiup̍t, cf. čiupti, hé!, d'un saut!
» 41^{9} kū̃rė (kúrti), disparut (comme un éclair).

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[1] J'applique ici partout les signes d'accentuation employés dans les « textes ordinaires ».

P. 43^{2} pasriuóbti, humer.
» 43^{7} kankolėlių (kankolėlis, -io, cf. kaṅkolis, -io), des quenelles.
» 43^{9} kankoliúkų (kankoliúkas), quenelles.
» 43^{11} kvépia (kvépti), sent bon.
» 43^{13} ratu′ (rátas), en rond.

Textes ordinaires.

Protíngi tėvai.

Ce conte entre dans le manuel de Múrka, Vaikų darbýmečiui, Pétrograd 1916.

P. 48^{11} nagúotas, adroit.
» 48^{12} púsbosius (púsbosis -io, cf. bósas), des tonnelets.
» 48^{12} dvídugnes (dvídugnė), des barattes.
» 48^{13} ratelìuś (ratélis, -io, cf. rátas), des rouets.
» 48^{14} skrídulius (skridulỹs), des rondelles.
» 48^{14} skóbti, creuser.
» 48^{17} padargáms (pádargas) . . . dárbo, travail (consistant) à (faire) des outils.
» 48^{18} kiék tiék, une quantité, assez.
» 48_{11} dailýdės (dailýdė), les menuisiers.
» 48_{10} ódininkai (ódininkas), les tanneurs.
» 49^{16} visakó (viskas), tout.
» 49_{16} lygia′ dalia′ (ou: dalimi′), d'une manière analogue.
» 49_{5} pranėšė (pranėšti), surpassait, l'emportait sur (voir p. 67).
» 49_{2} daíliai pasiriṅko (pasiriṅkti), on leur fit un bel enterrement (au propre: s'assemblèrent joliment).

Joniúkas

se retrouve dans Múrka, Vaikų darbýmečiui. L'introduction du conte a été exclue.

P. 50^{15} sykélį (sykélis, -io), un boisseau.
» 50_{10} skílti, éclore, sortir de l'œuf.
» 50_{8} anderión (anderiś, f.), dans le cage à oisons.
» 50_{8} paklúonės (paklúonė), du terrain immédiatement derrière les maisons de la ferme.
» 51^{12} víja, tra la la.
» 51_{11} súkerta (sukir̃sti), frappe, assène un coup à.
» 52^{1} gailestáuja (gailestáuti), s'apitoie.
» 52^{2} nebū̃tų, s'il n'était pas.
» 52^{14} par̃šai ou parše′, voc. sg. (par̃šas), cochon!
» 52_{15} įsiknaúbusį (įsiknaúbti), ayant caché le visage.
» 52_{13} nesavu′ balsu′, d'une voix terrible (au propre: appartenant à un autre — étrange).
» 52_{7} kniúkčiodamas (kniúkčioti), sanglotant.

Prasimánėlis

est tiré de Múrka, Vaikų̃ darbýmečiui. C'est une rédaction raccourcie de la première partie de Karinýs dans Žemaítės rá-štai 6, Vilna 1914.

P. 52_4 prasimánėlis, l'ingénieux, le déluré, l'espiègle.
» 53^1 gáusite (gáuti), vous recevrez (des coups).
» 53^9 užsikóręs (užsikárti), ayant grimpé, s'étant élancé.
» 53^{12} éketį (eketìs, f.), un trou (dans la glace).
» 53_{18} iš krepšiúko (krepšiúkas), cf. krepšýs, du panier.
» 53_{17} vafgo (vafgti), travaillèrent, peinèrent.
» 53_7 rańkinę (rańkinė), la tinette.
» 53_4 susidė́sią (susidė́ti), allant se joindre.
» 53_2 susivóks (susivókti), apparaîtra.
» 54^3 bū́siuos, refl. pléon. = bū́siu, serai.
» 54^3 pasikórę̨s (pasikárti), (qui s'est) pendu.
» 54^8 šlýst, interj., cf. šlýsti, crac!, le voilà par terre!
» 54^9 Kaíp kriš J., fut. hist., o, comme J. se heurta!

Ligónis

se retrouve dans Múrka, Vaikų̃ darbýmečiui.

P. 54_{22} dídelis, habile, fort.
» 54_7 dė̃jo (dė̃ti), risquait, cf. p. 67.
» 54_3 šviesiu′ (šviésti), j'éclaircirai, je renseignerai.
» 55^9 lókeną (lokena′), le peau d'ours.
» 55^{12} kýši (kyšė́ti), perce, point.
» 55^{13} grū̃mė (grúmti), il vainquit.
» 55^{16} kryžiúočio (kryžiúotis), du porte-croix, du chevalier teu-tonique.
» 55_{14} užkiš′ti, bourrer, mettre dans le râtelier.
» 55_{13} šėmargės (šė̃margė), le cheval gris.

Bádas,

publié dans le journal «Sańtara» du 31 mars 1917, Pétrograd.

P. 55_7 tinklaís (tińklas) des traineaux de pêche, des seines.
» 55_7 dvíbradžiais (dvíbradis, -žio), de petites seines à deux per-sonnes.
» 55_5 nébrenda (bristi), ne pataugent pas, ne sortent pas.
» 55_2 vaĺkšnį (vaĺkšnis, f.), coup du seine.
» 55_2 kulýj (kuliš, f.), dans la poche de la seine.
» 56^7 pasitáikė (pasitaikýti), on a trouvé.
» 56^8 iš kafto (kaftas), tout de suite.
» 56_{19} tankmėje′ (tankmė̃), dans la densité, dans le fourré.
» 56_{14} sušútinus (sušútinti), après les avoir cuites.
» 56_{13} kažiń, on ne sait pas.
» 56_5 kuf prisišlíję̨s (prisišlýti), où je me suis appuyé, adossé.
» 57^7 nėpū̃čia (pū́sti), ne souffle pas.

P. 57^{11} ratu' (rátas), en rond, cf. p. 68.
» 57^{15} reńkamasi, part. prés. pass. + si, réfl. (riñktis), on s'assemble, on a besoin de s'assembler.
» 57^{15} kad' pásakojas, o, qu'ils se racontent (de choses).
» 57^{16} spiéčiasi (spiésti), s'attroupent.
» 57_{11} kaí tiḱ nepásergi (sérgėti), si on ne se garde pas.

Viénas už visuś.

Ce conte de Lazdýnų Pelėda est tiré de ses Ráštai I, Vilna 1914. Quelques passages en sont omis.

P. 58^{3} truksmíngai, avec bruit.
» 58^{4} vagzálą (vagzálas, cf. вокзал), la gare, la station
» 58^{14} pamietýs, adulte, jeune plante.
» 59^{15} mátomai, évidemment.
» 58^{16} núoširdžiai, cordialement, ardemment.
» 58^{19} čiurléndami (čiurlénti), murmurant.
» 58^{19} paskirtu' (paskírti), désigné.
» 58^{21} atóbalsių (atóbalsis), l'écho.
» 58_{13} girždėjo (girždėti), craquait.
» 58_{2} sýkiu (sýkis, -io), en même temps.
» 59^{2} ílgesys, la langueur.
» 59^{3} kátorga, cf. каторга, le travail forcé.
» 59^{4} reginýs, la scène.
» 59^{6} atsibáldė (atsibálditi), venait en faisant du vacarme.
» 59^{6} šit (= šitaíp), ainsi.
» 59^{9} atklajūnai (atklajūnas), les étrangers, les envahisseurs.
» 59^{10} šunų́ lódyti pakiémiais, agacer les chiens le long des fermes, n'avoir ni feu ni lieu.
» 59^{14} sudunzgėjo (sudunzgėti), roulaient avec fracas.
» 59^{14} prígustą (prigústi), accoutumé.
» 59^{15} blýktelėjo (blýktelėti), flamboyèrent.
» 59^{18} trakšt, interj., pan!
» 59_{14} grandinį (grandinýs), les chaînes, les fers.
» 59_{11} šlitiniúodamas (šlitiniúoti), se traînant.
» 59_{6} Snaudelýs, l'envie de dormir, l'assoupissement.
» 59_{2} užsikóręs (užsikárti), s'étant élancée.
» 59_{2} vėversýs ou vieversýs, l'alouette.
» 60^{9} raúsina (raúsinti), teint en rouge.
» 60^{9} nuščiúro (nuščiuŕti), murmurait.

Jūra.

Le texte embrasse les 3e et 4e parties du poème en question, publié dans «Báras», Vilna 1915.

P. 60_{12} įdiégę (įdiégti), avaient fondé, planté.
» 60_{12} auklėję (auklėti), avaient élevé, soigné.
» 60_{5} línkterėjimą (línkterėjimas), l'inclination, le signe.
» 61^{8} rūmuose (rūmas), dans l'édifice, dans le palais.

P. 61^{13} šaukímo žénklą, le signe consistant dans un cri.
» 61_{18} ápmirė (apmiŕti), fut assoupi, extrêmement stupéfait.
» 61_{13} jinaí, elle.
» 62^{4} liéka (liḱti), reste.
» 62^{8} reńkas (rińktis), s'assemblent.
» 62^{9} rińkį (rińkis, -io), l'assemblée.
» 62^{17} pravírko (pravírkti), commença à pleurer.
» 62^{19} piéką (piékas), plate.

Daina′ apliñk Árą

entre dans Dainavós šaliés senų̃ žmonių̃ padavímai, Vilna 1913. Une petite partie en a été supprimée.

P. 62_{10} Árą (áras, cf. erélis), l'aigle.
» 62_{7} augštumýnų (augštumýnas), les hauteurs.
» 62_{4} péri ou perë̃ja (perë̃ti), couvent.
» 63^{3} pasiugésiu (pasiugë̃ti), je grandirai.
» 63^{7} nedálėkia (dalë̃kti), n'atteint pas (en volant).
» 63_{17} kleketávo (kleketáti, cf. klegë̃ti), cliquetait (avec le bec).
» 63_{16} vérda (vírti), bout.
» 63_{16} narsumu′ (narsúmas), de courage, de vaillance.
» 63_{10} neí = neǵ, que.
» 63_{5} ū́ksnės (ū́ksnė ou ū́ksmė), ombre.
» 63_{3} Árai ou are′, voc. sg. (áras), aigle!
» 63_{3} neúžpūčia (užpū́sti), ne souffle pas.
» 63_{2} siuńta (siuśti), se déchaîne.
» 64^{3} bańgas, la tempête.
» 64^{4} pasigalinë́jus (pasigalinë̃ti), ayant lutté.
» 64^{4} tvóškė (tvoškë̃ti), se jetaient.
» 64^{7} taŕšo (taršýti), ont semé, jeté.
» 64^{15} pagóvė ou pagávo (pagáuti), prirent, captivèrent.
» 64^{15} narvón (narva′), dans un cage.
» 64_{16} nesilióvė (liáutis), ne cessait pas.
» 64_{12} névengia (véngti), ne se soucie pas.
» 64_{3} pakraipštýtų (kraipštýti), il devait gratter.
» 64_{1} ga′-ga′-ga′, le cri de l'oie.
» 65^{5} kuŕ = kuri′, qui.
» 65^{7} snaplýs, caroncule.
» 65^{9} ne′ kažiń-kokié, ne valent pas grand'chose.
» 65^{10} skiáuture (skiauturë̃), de la crête.
» 65^{14} tój = tóji, forme dét., cette . . . -là.
» 65^{15} švýksti, siffler.
» 65^{20} šuva′ = šuó, le chien.
» 65^{20} juś = jū́sų, d'entre vous.
» 65_{11} niáuras, sombre.
» 65_{3} névengė (véngti), ne se souciait pas, cf. plus haut.
» 66^{3} nuváikščiojot ou nuváikščiojote (nuváikščioti), tourmentez-vous (au propre: foulez-vous aux pieds).

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» 31^7	»	tù	» 34^{17}	»	*aĩlų̃tə*
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KAMBA TALES OF ANIMALS

BY

GERHARD LINDBLOM

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I

ARCHIVES D'ÉTUDES ORIENTALES
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KAMBA FOLKLORE

I.

TALES OF ANIMALS

WITH LINGUISTIC, ETHNOGRAPHICAL AND COMPARATIVE NOTES

BY

GERHARD LINDBLOM

UPPSALA 1928
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III

To

Professor J. A. Lundell

with the author's deep respect and
heartfelt gratitude.

During my first visit to East Africa I stayed from January to November 1911 and from January to March 1912 among the Akamba in the present Kenya Colony, making ethnographical collections and ethnographical and linguistic investigations.[1] One of the results of the latter was a collection of Kamba Folk-lore, among which there were about eighty tales in Kikamba and a number of proverbs, riddles and songs, also in the original language.[2] For the writing down I used the Swedish dialect alphabet (invented by Prof. J. A. Lundell, University of Upsala). To begin with I did this by way of experiment merely, but as I found that it was very satisfactory for the purpose I continued to use it.

It was during the long, dark evenings in my tent or by the fire in the huts of my black friends that I wrote down most of the material. That this took place after the close of day is not accidental, for I may draw attention to the fact that the natives are practically speaking never willing to relate their tales by broad daylight, a peculiarity not only of the African Negroes but also of various peoples all over the world. Gods, spirits or other high powers, they think, would otherwise be disturbed.

---

[1] The chief results of these investigations have been already published earlier. They are: G. Lindblom, The Akamba in British East Africa, an Ethnological Monograph I—III (Dissertation), Upsala 1916, 223 pages; 2nd Edition enlarged, Upsala 1920, 607 pp. (Archives d'Études Orientales, publiées par J. A. Lundell, Vol. 17), G. Lindblom, Notes on the Kamba Language, 100 pp., Upsala 1926 (Archives d'Études Orientales, publiées par J. A. Lundell, Vol. 10).

[2] Some of these stories, together with a few which I took down (from Suahili-speaking natives) among the Wataweta and the Wapare near Kilimandjaro, have been published in popular form in a somewhat free Swedish translation under the title "Negerhistorier vid lägerelden, Afrikanska folkberättelser upptecknade av G. Lindblom" (Negro Stories told around the Camp-fire) 228 pp., Stockholm 1922 (Lindblads förlag). — Regarding some Kamba tales published earlier in English or in German see the literature references in my abovementioned works, "The Akamba" and "Notes on the Kamba Language"; a small pamphlet, "Acht Kamba-Märchen, erzählt von den Missionaren Pfitzinger, Kanig, Brutzer, Gerhold, herausgegeben von A. v. Lewinski", Verlag der Ev.-Luth. Mission, Leipzig 1905, 16 pp., and also a few tales in Kikamba, which have been published in the Leipziger Mission "Reader", "Kitavu tja kutsoma", Druck von W. Drugulin in Leipzig. 31 pp.

As to the East Africans and especially those among them whom I know best, the Akamba, they maintain that their cattle would be attacked by wild beasts, fall ill or even die. Some natives made a modification by telling me that story-telling in the day-time is only dangerous, when it is done at home in one's own kraal; and that there is something in this seems to be proved by the fact that several persons looked me up in my tent and told stories there in the middle of the day, though not until they had carefully buttoned up the entrance of the tent. But when I later on got to their village one morning and asked them to relate something there, they were absolutely inexorable, even declaring that they did not know any more stories. This did not prevent them, however, from knowing a great many as soon as the sun had set! There are evident proofs that natives often consider story-telling not only as a diversion but also as a sort of magical act, especially when it is a question of myths about national heroes and eminent personalities of past times. Perhaps it is especially to such stories as relate accounts about the deeds of their forefathers that a mystical power is attributed. They are part of the homage which is paid to the ancestral spirits and contribute to make them favourably disposed towards descendants now alive. As this, however, is probably a well-known fact to all folklorists, I consider it unnecessary to give further examples. I will instead give an account of the way I have proceeded with the collecting of the material.

The story-teller is allowed to tell his own tale and I never disturb him with interrupting questions, though I take down notes as far as I can manage to do so. Especially I note down words which are unknown to me or expressions of linguistic interest. When the story-teller has got to the end, I ask him to tell me the story over again a second time, to which he seldom raises any objection, and meanwhile I find time to fill out my notes. However, as the natives relate as a rule very fast, partly because they are carried away by their subject, the story, for my purposes, is far from finished after having been told twice. Afterwards, I get my faithful old servant and language teacher, the very intelligent Kamba man Kioko wa Malata from Machakos, who has accompanied me on all my wanderings in East Africa, to repeat the story a third time. He has been present the two preceding times and knows it all off by heart. He is moreover a good narrator and I have trained him to speaking slowly and even to dictating. In this way I get the last gaps filled up and then go through the material a second time with Kioko in the following way: I read aloud to him what I have written and he explains to me the meaning of any words and expressions, that are new to me. I do not make a clean copy of the story in my note-book until this has been done.

That is pretty much the way in which I have proceeded, when the story-tellers have been accustomed to associating with white men. When this has not been the case, the procedure has often been considerably more difficult, as the very writing down has made the mediums uneasy, so much so that it has even happened that they have fancied that I was busy with some sort of black magic directed against them. In any case they have been distracted by my writing and lost the thread. Therefore I have generally taken the precaution to place some screen or other between myself and the story-teller, so that he has not been able to see what I was occupied with.

A far more easy-going way of collecting material is, of course, simply to let pupils in the mission or government schools write stories down. In the case of tribes where pupils are fairly advanced in their education this method can certainly be employed, but for my part I have not made much use of it. The black school-children that I had the opportunity of experimenting with sixteen years ago, still wrote so slowly that they could not by any means keep up with their own thoughts, losing the thread continually, so that the stories in some cases were extremely shortened, and in others were unintelligible as to their contents. For those who collect such material quite as much for the sake of the language as for that of the contents that kind of writing down is practically speaking valueless, because it gives specimens of the language which are far inferior to the living words that flow from the lips of the story-teller when not bound by any limits.

Finally I will here take the opportunity of mentioning that the very first texts that I took down were of such a poor quality that, for linguistic reasons, I do not consider that I can include them in this collection. They are, it is true, grammatically correct, but the Kikamba they give an example of is not that which the natives make use of among themselves, but a simplified form of it. My knowledge of the language was at that time not yet sufficiently extensive, and the story-tellers suited their narratives skilfully to my standard. The texts are, I consider, fully serviceable as a skeleton for a free translation of the contents, but they will hardly serve for giving a good picture of the Kamba language. It has been my desire to point this out, as it is quite probable that there exists material of a similar character collected from other languages less well-known than the Kikamba, of which languages they do not give a quite true picture but only a highly simplified one.

The Kamba Folk-Tales collected by me can be divided, as regards their content, into at least four groups, easily recognizable by every expert in Bantu folk-lore and in folk-lore in general:

1. **Tales about Animals**, decidedly the largest group. The animals that appear most frequently in my stories are the hare, the hyena, the lion, the elephant, the baboon, the crow, the cock or the hen, and the tortoise. In more special cases, yet not very rarely, one meets the leopard, the hippopotamus, certain species of antelopes (such as the dwarf antelope and the hartebeest), the jackal, the porcupine, the guinea-fowl, the hawk, the python, the chameleon, the frog, the cricket, the louse and certain ant-species. Butterflies and beetles also occur but without particularization of species. I have never met with the spider in Kamba tales.

As with many other Bantu peoples, the favourite animal in the tales about animals is the hare and he is the representative for resolute cunning. As a contrast to him, i. e. as stupidity personified, there is the hyena, and he is more than any other animal exposed to the pranks and mischief of the hare. The latter generally approaches the hyena under the mask of hypocritical friendship. A frequently recurring motif in the stories is the greediness of the hyena, and he is often ridiculed and caricatured. Another very sly animal, next to the hare perhaps the sliest of them all, is the tortoise. The elephant on the other hand is not always represented as a particularly sagacious animal, for in these stories he is not seldom beaten by small and weak antagonists. Presumably this is due to the inclination of the natives as a rule to let the weaker party finally win the victory; and setting the biggest animal they know of against a small, harmless creature and yet letting it be the loser affords them especially great pleasure. The lion is represented as a quiet and superior animal but does not show any features of sagacity worth mentioning. Finally it may be said regarding the other animals mentioned in the stories that, as to character, they are too little developed and too inconspicuous for us to consider it worth while to spend time and space on them.

2. Another conspicuous type is formed by the stories, which most closely correspond to our own **Tales about Ogres, Giants**, etc.

The Akamba call the more or less supernatural being that is one of the central characters in these stories, **eimu** (plur. **aimu**, though the pluralform is very seldom or hardly ever used), a figure appearing in different shapes, sometimes smaller than a dwarf, sometimes of superhuman size.[1] Often he has only

---

[1] The **eimu** type appears also in the folk-lore of other East-African tribes. By the Akikuyu, the neighbours of the Akamba, he is called **ilimu** and "fills the roll of ogre" (Routledge p. 315), among the Wadjagga **irimu** or **rimu** Gutmann, Globus 1907, p. 239; Gutmann, Volksbuch der Wadschagga, pp. 17, 83 sq. Leipzig 1914).

The word **eimu** is, I take it, both linguistically and semantically nearly related to **aimu** (sing. **eimu**, which is, however, seldom used)

one leg, though on the other hand he also often appears as a wholly human being, and is on such occasions often represented as a handsome young man, who visits a dancing-arena, becomes the favourite of all the girls and finally lures one of them home with him in order to eat her up, for one of the most typical features of the **eimu** is that he is a glutonous ogre and kidnaps people in order to eat them up. Fortunately he is at the same time pretty stupid, just like the giants in our fairy tales; hence those who get into his clutches, as a rule, finally succeed in saving themselves by means of ready-wit, and the description of the way in which this is done constitutes the point of the story. Frequently the **eimu** appears as a woman — indeed, one of our tales even describes how a common Kamba woman is developed into an eimu and as such kills and eats up her own grandchild and afterwards, driven by an irresistable desire for meat, pursues her daughter, the child's mother, in order to kill her too.

A favourite ending to many tales about **eimu** or nearly related, more or less monstrous, beings is that the monster now at length vanquished tells his conqueror in his death-hour to cut off his little finger, and this having been done, the people and cattle that he had devoured, all come to life again.

3. We can place the stories that have neither animals nor wonderful beings and events as their chief motif, as a group by itself, chiefly relating **Episodes from the Life of the Natives**, i. e. by preference such as contain extraordinary or at least adventurous features. The poor boy who in one way or another becomes a rich man with many wives and a great many cattle, is a popular subject, as is also the wicked step-mother. She occurs, of course, in folk-lore all over the world.

Belonging to this group there are also hunting-stories, as also hunters often meet with strange experiences out in the wilderness. Usually it is then the youngest of the party who alone shows himself master of the situation.

"the ancestral spirits", a name which is found in many East-African languages (**muzimu, mulimu**, etc.). Compare Lindblom, The Akamba p. 210. — Whether **edimo** in the folk-lore of the Duala in Kamerun also contains the same root as the East-African **eimu**, I do not venture to say. In any case as to significance he comes pretty close to **aimu**, the ancestral spirits: "Edimo ist ein kobold. Man denkt sich ihn als die verkörperte seele eines verstorbenen. Edimos stehlen nach dem glauben der eingeborenen gern essen". (Lederbogen, Duala-Märchen p. 131. Mitteil. Sem. f. Oriental. Sprachen, Berlin 1902). Cf. also the **ledimo** of the Basuto (Jacottet, Contes populaires des Bassoutos, p. 75, Paris 1895). Without in any way venturing to make any reflections, I desire finally to take the opportunity of reminding my readers of the old-Assyrian word **edimmu**, "ghost", which was also supposed to come back to earth for many reasons, e. g. to receive sacrifices on which it might feed, etc.

4. Another group consists of such tales as may be given the heading: **Myths and Legends**. Of this kind I have found extremely few among the Akamba. On the whole one cannot but wonder at the lack of myths about the origin of the world among the Bantu peoples in general, the absence then of any sign of a need of explaining to themselves important phenomena in the world. Thus the Akamba and many other Bantu tribes as well seem entirely to lack myths about the origin of heaven and earth.

A desire to explain phenomena does exist, however, even among the negroes, but it seems primarily to direct itself towards such events and facts as are conspicuous enough to catch their attention but whose usefulness is not clearly obvious. Thus my Kamba friends told me how it happened that the leopard got his spotted skin, why hens so eagerly scratch the ground, why goats always carry their heads so high, while sheep, their comrades, wander with their heads bent down, why the moon disappears when the sun rises, etc. Several accounts of this kind are included in this collection. They may be looked upon as a type of the "myth of origin".

5. A fifth group is **Imported Tales**. These too are interesting, for they show, how the loan from afar changes in the new surroundings and is gradually naturalized there. In South America, for instance, there are tales to be met with that make the impression of being thoroughly Indian, but on further research it has been shown that they are really reminiscences surviving from the preachings of the Spanish missionaries, a fact which the Indians themselves have in many cases long ago forgotten. In many places of Negro Africa we find stories originating from Mohammedan sources, but in other places from European ones too, especially perhaps from Portuguese. In the inner parts of East Africa on the other hand, where the sway of the white man is only a few decades old, there hardly exist any such European loans, but a few tales have found their way there owing to the connection with the Mohammedan population on the coast, viz. Suaheli and Arabs. As to the Akamba, from among the material collected by me, I can only point with certainty to one imported story of this kind, namely the one about the elephant-hunter and the big bird Lue. In this tale, in spite of the otherwise local colouring, we recognize, without any difficulty the Bird Rok of the Arabian tales.

Finally I may add that "tale", "story" in Kikamba is **wano** (plur. **mbano**). Sometimes but more rarely the word **ngewa** is used, only however for such stories, as set out to describe events which have once really taken place. Very often the stories begin with the phrase: "How did it happen?" (**kwikjiwaté**, in Kikamba). In the same way they often end with

a few special words, which however vary considerably. The simplest are: "The tale is finished now", or "Now the tale is long enough". Or the story-teller expresses in the closing words a wish for himself and for his audience, usually to his own advantage:

"May you become rich in goats and I in cattle!" Or more jocularly drastic: "May you become rich in vermin in your provision-shed, but I in cows in my cattle-kraal!"

To some of the stories I took down in Taweta near Kilimandjaro there are endings such as: "May your cattle eat earth and mud, but mine the good grass!" Or, "May you fight with Masai and Warusha, but we Wataweta be left in peace to eat our bananas!"

* * *

The enormous amount of material connected with folklore that has been collected in Africa[1] will certainly by and by be subjected to extensive comparative examination. It will no doubt in many cases prove worth while to use the cartographic method in trying to establish the geographical distribution of certain types of tales or of certain prominent themes and details within the Black zone. There exists already a chart, drawn up by Frobenius, of the presence of the hare as a principal figure in tales about animals.[2] It is surprising that no such chart, as far as I know, has been drawn for the jackal. Writers have, as yet, rested content to state that it is the sly animal par préférence, on the one hand among the Hamites in North Africa and especially in the north-eastern parts, and on the other hand among the Hottentots, who, linguistically at least, can be connected with the Hamites. It has been represented with considerable plausibility that this accordance is not casual but that it is one of the many points of similarity that exist between the peoples of North-East Africa and those of South-Africa, and of which some seem to go back to a common Hamitic source. It would be of very great

[1] According to B. Struck there are, in round numbers, 7000 African folktales in print, but this figure is probably only a fractional part of what really exists. Struck makes the following, perhaps too high, calculation: "Ein stamm der besonders gut untersucht ist, die Baronga an der Delagoa-Bai, dürfte ausser den genau aufgezeichneten 80 märchen noch 200—300 weitere haben, so dass im ganzen Afrika also, wenn wir rund 700 stammeseinheiten annehmen, gut 200,000 bis 250,000 märchen vorhanden wären" (B. Struck, Die afrikanischen Märchen, Völkerkunde, Berlin 1925, p. 35). I have myself, as before mentioned, collected about eighty tales among the Akamba.

[2] L. Frobenius, Das unbekannte Afrika, München 1923, p. 131. It is greatly to be desired that F. would amplify this chart by a list of the sources on which it is based.

interest to establish the rôle played by the jackal in the folklore of the intermediate parts of the continent. It would perhaps appear, as far as East-Africa is concerned, that this animal figures in the first place there among peoples that are of Hamitic origin or have been under Hamitic influence. The author has made some notes on the rôle of the jackal in East-African folklore but cannot here enter on the subject.

Another prominent figure in the tales about animals — I pass over the other types for the present — is the spider, and the distribution of these tales would also be worthy of a special examination. As is well-known, it plays a great rôle on the Guinea Coast (the Gold Coast with its hinterland), while it seems to be practically speaking entirely absent in East-Africa. According to Steere, however, it occurs among the Swahili; and it also appears in a Kiziba tale (Rehse, Kiziba, Stuttgart 1910, p. 368).

For my own part I do not intend to enter on any comparative examination of the material until I have published my folklore collection, which is now of over fifteen years' standing. However, from the notes I have made in reading the literature of the subject I have compiled and included in the present volume under the heading of "Comparative Notes" some amount of such material as bears reference to the texts, for the purpose of a comparison. I have done this in the hope that the said Notes will be of use for future comparative study, whether undertaken by the author or by other researchers.

Finally, it is a pleasant duty devolving upon me to offer my warm and respectful thanks to Professor J. A. Lundell for his willingness to include in his Series of Publications this part of my material from the Akamba, and likewise for all the self-sacrificing work that he has bestowed on the editing and proof-reading in connection with it. I will also take this opportunity to express my respectful gratitude for the grant awarded me from the Längmanska Kulturfonden (the Längman Culture-Fund) of 1500 Kronor towards the printing-expenses.

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1. *muñambu na mbiti na yombə sɨo.*
Lion and hyena and cattle theirs.

muñambu na mbiti mapɨ ita kutaɓa yombə. na muñambu
Lion and hyena went war-party to-rob cattle. And lion
átaɓa yombə numə mwonša nakə mbiti ŋga mwonša. na mauka[1]
robbed cattle males seven and-he hyena females seven. And they-came
mutsɨə, málika kuiɓia ɨla yombə. maiɓia matuku mæŋgi.[2] *na*
to-village, entered to-herd that cattle. They-herded nights many. And
mupæña umwə muñambu okila tænə, apɨ ɟɟuonɨ[3], *æpea yombə ya*
day one lion arose early, went to-cattle-craal. found cow of
mbiti nitsɨuiɨə, nakə mbiti numamètə. nuwo muñambu wotsɨə
hyena had-given-birth, and-he hyena was-sleeping. Then lion took
ɨla nðakamə ɨa yombə, aɓukaŋga ɨla nšau ɨakə, kanu amwɨə,
that blood of cow, rubbed-over that bull his, that he-him-may-tell.
mbiti nitsɨaiɨə. notsa kala kana, atwa ɓaú. napɨ
hyena he-had-borne. And-he-took that child, brought there. And-went
kwamuɟɟa mbiti. na mauka[4] *ɟɟuonɨ. mæpea mwana*
to-wake hyena. And when-they-came to-cattle-craal, they-found child
nutsɨoɟɨə kwa inɨakə. muñambu æa mbiti: "nšau ɨuo ɨakwa
had-returned to mother-his. Lion said-to hyena: "Bull that mine
nitsɨaiɨə, ndukwona nðakamə". — "noɓuŋgu, mundu mumə
has-given-birth, don't-you-see blood". — "It-is-only-a-lie, a-man
ndætsɨa". — "nitsɨaiɨə, no mwana nukulua nuu
does-not-bear". — "He-has-delivered, it-is-only child he-refuses mother
wakə". nakə mbiti atsɨa: "ndukwona mwana uɟɟoŋga kwa inɨakə?"
his". And-he hyena said: "Don't-you-see child sucking at mother-his?"
tiuo mbiti wæpeiə, nukukwa muñambu. amwɨa: "ùni
Then hyena found, she-is-afraid-of lion, she-him-said: "To-morrow
nitɨkumanða atumía".
we-will-look-for old-men".

na kɨoko mapɨ umanða. mapɨ umanða[5]. *muñambu*
And in-morning they-went to-look. They-went to-seek, lion
amanða atumía makə, nakə mbiti makə. na kɨoko matsɨla
looked-for old-men his, and-he hyena his-ones. And next-morning they-judged

ɪkwan̲ɪ. atumía maɸɪ nšɑma[6], *mɑtsɪa: "ɣombə ɪa mbɪtɪ*
case. Old-men went [in] secretness, they-said: "Cow of hyena

nɪtsɪaɪɲə, naɪtu nɪtɪkukæa muñambu". nuwo maukɪə kunæna
has-delivered. but we-are-afraid-of lion". Then they-came to-speak

ɪkwan̲ɪ, mɑtsɪa: "ɣombə ɪa muñambu nɪtsɪaɪɲə". ɪkwan̲ɪ ɪalwa
case, said: "Cow of lion has-delivered". Case refused

kuɸæla, mbɪtɪ ɑtsɪa: "nɪtɪkwænda umanða atumía aŋgi". maɸɪ
to-end, hyena said: "We-want to-look-for old-men other". They-went

kumanða ɪŋgɪ.
to-seek again.

nuwo mbɪtɪ waændɪe kukæŋea kalaɓuku, amwɪa: "ùnɪ
Then hyena went to-be-visible-to hare, he-him-said: "To-morrow

ukauka ɪkwanìnɪ!" — "ɪa ʝʝaɲ?" — "nɪ ɣombə ɪakwa,
you-shall-come to-law-suit!" — "For what?" — "It-is cow mine,

ɪtsɪaɪɲə, na muñambu ɔkɪla, aɸambɪa nðakamə na ɪeuté[7]
has-given-birth, and lion arose, he-washed blood and now

ɪatsɪa, nɪ ɪakə." — "ee, ŋgauka".
he-said, it-was his-one." — "Yes, I will come".

atumía alaŋgɪ mauka kɪoko tæɲə, matínea kutsɪla ɪkwanɪ.
Old-men those-others came in-morning early, they-began judge case.

na tsɪua ɪ ɓaɪa[8], *kalaɓuku auka, akuetə ɪkuɪ. aɓɪtɪla*
And [when] sun is there, hare came, carrying gourds. He-passed

ɓaú ɸomə. muñambu amwɪa: "wɪɸɪ naku?" nakə
there [the]-open-place. Lion him-said: "You-are-going where?" And-he

kalaɓuku amwɪa: nɪɸɪ kutaɓa manšɪ, nɪtsɪ kuɸambɪa asa,
hare him-said: I-am-going fetch water, I-may-come wash my-father,

nutsɪaɪɲə". — "mundu mumə atsɪa, ata?" — "nakə kalaɓuku
he-has-given-birth". — A-man has-borne, how?" — "And-he hare

amutsuŋgea: "na wæ, ɣombə ɪaku tɪ numə na nduknatsɪa.
he-him-answered: "And you, bull yours isn't a-male and don't-you-say,

nɪtsɪaɪɲə?" na kalaɓuku atsæmba, aɸɪ. na atumía onðə
he-has-given-birth?" And hare ran, went. And old-men all

maɪtsɪə: "nuwo u kalaɓuku anæna, mundu mumə ndætsɪa".
said: "It-is as hare he-said, man don't-bear".

matúŋgea mbɪtɪ ɣombə ɪakə.
They-gave-back hyena calf his.

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2. ŋguŋguu na mbiti.
Crow and hyena.

ni ŋguŋguu na mbiti. matumiə ndo. na mamunda
It was crow and hyena, made friendship. And they-continued

kwɪkaaala. ŋguŋguu auluka, api pomə[9] *wæni kwasa.*
sit-down. Crow flew-off, went to-"thome" at-foreign-place far-off.

api, æpea mbuʒ jetwə. æpea, ɓa wambetwə
She-went, found goat had-been-killed. She-found, skin had-been-pegged-out

pomə. na kana kækwætə ɪpuña kaia ɓandu na koluu
on "thome". And child carrying piece-of-fat put [it] on-place and was-forgotten

ni ɪlæpuña.[10] *ŋguŋguu ʒalika, ʒosa ɪlæpuña, ʒaʒa, aɓona.*
by piece-of-fat. Crow entered, took piece-of-fat, ate, became-satisfied.

na ʒaɓindʒa, ʒasʒa: "niŋgutwa munʒanʒawa mbiti". na ʒauluka.
And she-thought, she-said: "I-will-bring friend-mine, hyena". And flew-off.

ɪoka, ætana: "munʒanʒawa, noɓoɪ!"[11] *— "ee, ni ɓaa". — "mwa*[12]*,*
came, called: "Friend-mine, with-peace!" — "Yes, I-am here". — "Friend,

niŋguætea nʒama ɪno, ʒɪ ʒpuña ɪpæʒ". — "ætə, nšɪsɪə".
I-am-you-bringing meat that, it-is fat pure". — "Bring, I-may-see".

ʒamunæŋə asɪsʒa[13]*, anakuʒa: "waumʒa ɓa?" ʒamwia:*
She-him-gave, he-looked, he-asked: "You-have-fetched where?" She-him-said

"sɪsʒa, aʒa mæ kuʒa ʒulu ni mapuña, naumʒa kuʒa na
"Look, those which-are there above are pieces-of-fat, I-have-taken there and

næpea niŋgwætea wɪsɪ kuʒa, uɓunə takwa.
I-found-that, I-you-may-bring, you-may-come eat, that-you-may-be-satisfied as-I,

n'undu twɪ ndo". — "ukandætæŋgɪ?" — "ee, ŋgoka
because we-are friendship". — "You-will-me-bring-another?" — "Yes, I-will-come

ukutaɓʒa kʒapi kʒa kupi kuʒa". ʒauluka, ɪapi, ʒapi ku
to-you-tell time of to-go there". She-flew-off, she-went, she-went there

ulu matunɪ, mbiti awka kwona ŋguŋguu, ʒapi kuɓaluka kundu
above to-skies, hyena ceased to-see crow, she-went to-settle [in] region

kuŋgɪ kwasa. æpea musʒə wætwə ndæwa, æpea mapuña
another far-off. She-found, in-village had-been-killed ox, she-found fat-pieces

masuetwə nša ʒonðə na pomə. ʒaɓaluka, ʒákua
filled(?) place-for-cattle the-whole and "thome". She-settled, she-carried

ɪpuña nænə, ʒatula mutɪni ɪulu ʒaʒa, ʒaɓuna. ʒasʒoka
piece-of-fat big-one, flew-up in-tree in-top, ate, became-satisfied. Returned

ɪŋgɪ, ʒákua ɪpuña ɪŋgɪ ʒauluka ʒapi. ɪapi ku ʒulu matunɪ
again, carried fat-piece another, flew-up, went. Went there above in-skies

muno. ʒaβɨ kulɨka, ʒæta mbitɨ: "munʒanʒawa wɨ o ku?"
very-much. Went to-enter, called hyena: "Friend-mine you-are really here?"

— "ee nɨ o ku". — "nduka[12a]*, nʒamæŋgɨ nɨ ɨno". mbitɨ*
— "Yes I-am really here". — "May-you-not-come, meat-another is that". Hyena

ʒosa, amba: "asɨ, asɨ, munʒanʒawa ŋguŋguu". — "munʒanʒawa mbitɨ".
took, said: "Oh, oh, friend-mine crow". — "Friend-mine hyena".

— "nʒama ɨ wɨumʒa βa?" — "ndɨnakutaβisʒa,
— "Meat this you-have-brought from-where?" — "Have-n't-I-you-told,

nɨumɨsʒa matunɨ, ndukwona, undu ɨmoæta?" — "ee nɨŋgwona
I-have-brought from-skies, don't-you-see, how it-is-fat?" — "Yes I-see

na tukaβɨkwa[12b] *ɨulu nɨ kɨau tukaʒa nʒama?" —*
and we-shall-be-arrived above by what that-we-may-eat meat?" —

"ndɨnakwuŋa, ŋgakutaβɨa kʒaβɨ no ukæta mbauwnʒu
"Have-n't-I-you-told, I-shall-you-tell time and-just you-shall-call clan-yours

ʒonða, nɨmutwaa kuɨa ɨulu. ùnɨ nɨmuka
whole, that-I-may-you-bring there above. To-morrow you-may-come

tukaʒa".
that-we-may-eat".

na kɨoko mbitɨ sɨaŋgɨa kɨβæmba[14] *sʒakómana sʒonða, kɨla*
And in-morning hyenas beat drum, they-met all, every

mundu akwæta kʒondo na ɨβoka na mukwa.[15] *na sɨoka, βala*
man carrying bag and axe and strap. And they-came, where

βæ ŋguŋguu. na ŋguŋguu ataβɨa mbitɨ: "ŋgwateɨ βaa usea".
is crow. And crow told hyenas: "Me-catch-hold here feather".

na mbitɨ ɨmwa ʒamukwata na ɨ ɨŋgɨ sʒakwatana
And hyena one of-him-caught-hold and they others caught-hold-of-each-others

mɨβa ʒonða. na ŋguŋguu auluka, amutwa matùnɨ. naulúkɨla
the-tails all. And crow flew-up, she-them-brought into-skies. She-flew-up

muno, asɨsɨa, æβea, kaúnðɨ nɨ kwasa, amakulʒa:
very-much, she-looked, found, there-earth is far-off, she-them-asked:

"mukuβælanðɨ?" nasʒo mbitɨ sʒasʒa: "ee, nɨtukuβæla". amakulʒa
"You-finish-earth?" And-they hyenas said: "Yes, we-finish". He-them-asked

ɨŋgɨ: "nɨmukwona kɨβɨndu?"[16] *— "ee, kwɨ kɨβɨndu kɨnæŋa".*
again: "Do-you-see darkness?" — "Yes, it-is darkness great-one".

asʒa: "usea kuuka!" nasʒo mbitɨ sʒasʒa: "usea tuka-
She-said: "Feather pull-out!" And-they hyenas they-said: "Feather we-will-

kuuka". nɨŋo ula usea makuuka na mbitɨ sʒsa kuβaluka,
pull-out". Then that feather they-pulled-out and hyenas came to-fall-down,

sɨàkwa, tæka ʒla ʒakwátɨa usea, ɨatúlɨka kuu.
they-died, except that-one which-had-caught-hold-of feather, he-broke leg.

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3. *ŋ̣guk̠u na muñambu.*
Cock and lion.

ŋ̣guk̠u nɨ̱ùṭsɨ̱ə kɨo̱ko twn̠ə, na muñambu nwo̱ waluma̱
Cock called in-morning early, and lion it-is-he he-roared

kɨo̱ko tæn̠ə. mamunda matuk̠u onðə, muñambu waluma̱
in-morning early. They-continued nights all, lion roared

naɨ̱o ɨkaṭsɨ̱a. muñambu æ̱sa kwɨa mwanaakə: "uk̠a, ŋ̱gutum̱ə!"
and-he he-called. Lion came to-say to-child-his: "Come, that-I-may-you-

akua ɓwɨa wa mwoŋgo, æ̱a mwa̱na: "ko̱twaɨ̱ə
send!" He-pulled-out hair of back, said to-child: "Take-that-you-may-

mundu u, ako̱nə, nokɨmwɨa, awkə kunæ̱na
bring man that-one, that-he-may-see, when-I-him-tell, he-may-leave-off to-speak

kɨo̱ko tæn̠ə, ŋ̣gɨnæ̱na". mwa̱na a̱ɟɨ kwa ŋ̣guk̠u, a̱ɟɨ,
in-morning early, when-I-am-speaking". Child went to cock, he-went,

amunæŋga ɓwɨa. aṭsɨ̱ṭsɨ̱a, amwɨa: "ee nwo. wɟwa muñambu
he-him-gave hair. He-looked, he-him-said: "Yes, that's-good. If lion

nɨ mundu munæn̠ə, ŋ̣gaṭsɨ̱ṭsɨ̱a umunðə". akwæ̱ɓwɨa kɨɟuɨ̱.
is man great-one, I-will-see to-day". He-pulled-out-hair on-breast.

amutaɓ̱ɨa: "ko̱mutwaɨ̱ə ako̱nə ɨ ɨ̱a̱kwa".
he-him-told: "Take-that-you-may-him-bring, that-he-may-see this-one mine".

kaɓɨ̱̣tsɨ kaṭsɨ̱o̱ka muṭsɨ̱ə kwa muñambu, amwɨa: "kwata, na
Boy returned to-village to lion, he-him-said: "Take, and

ṇdukambɨla unæ̱na kɨo̱ko twn̠ə, ɓwɨa nɨ ɨ̱ɨ ɨ̱a kɨɟuɨ̱, ṇdukwo̱nu,
don't-repeat to-speak in-morning early, hair is that of breast, don't-you-see,

mundu u nɨ munwn̠ə?" muñambu aṭsɨ̱a: "aɨ̱, ee, nwo. ɓwɨa
man that-one is great?" Lion said: "Oh, yes, it-is-so. Hair

ɨ nɨ ɨ̱a kɨɟuɨ. nɨŋgwaṭsɨ̱a, mundu u nɨ munæn̠ə".
this-one is from breast. I-say, the-man that-one is great".

aṭsɨ̱o̱ka, aluma̱ ɨŋgɨ kɨo̱ko, ŋ̣guk̠u na̱kə[17] a̱ṭsɨ̱a. muñambu
He-returned, he-roared again in-morning, cock and-he called. Lion

akwæ̱ɓwɨa mut̠wə, æ̱a ka̱na: "ko̱twaɨ̱ə mundu u
pulled-out-hair on-head, said to-child: "Take-that-you-may-bring man that-one

ɨŋgɨ, ṇdwkambɨl̠a unæ̱na". kaɓɨ̱̣tsɨ ka̱ɟɨ kwa ŋ̣guk̠u: "ɓwɨ̱a ɨ̱ɨ
again, he-will-not-repeat to-speak". Boy went to cock: "Hair this-one

nɨ ɨ̱a k̠ɟoŋgo". amwɨa: "paṯɨ[18] undu, atəlæ̱lu!" akua
is from head". He-him-said: "There-is no-matter, wait!" He-pulled-out

ɨŋgɨ kwa̱kə ku̱u k̠ɟoŋgo: "ko̱twaə nɨ ɨ̱a k̠ɟoŋ̱go tæ̱
again on-himself there on-head: "Take-that-you-may-bring it-is from head as-that

ʒakə". *kaβɪtsɪ kaɸɪ, kæa muñambu:* "*maβwɪa mæ æli, ɪ ʒakɯ,*
his". Boy went. said to-lion: "Hairs are two, that-one yours,

ɪ ʒa ŋguku. ka utsɪtsʒə ɪlænænə". *atsʒa:* "*ɪ*
that-one from cock, take that-you-may-see that-great-one". He-said: "That-one

ʒa ŋguku ʒɪ ɪmænə, patɪ undu, ŋgamaña. ŋgautuma ɪŋgɪ".
from cock is great, never mind, I-shall-know. I-will-you-send again".

wakua βwɪa ɪŋgɪ ʒa mwɪɸə: "*ko, umutwaʒə akatsɪtsʒə,*
He-pulled-out hair again of tail: "Take-that, you-may-him-bring, that-he-may-

ukamanʒə, nɪ munænə muno".
see, he-may-know, I-am great very-much".

kaβɪtsɪ kauka: "*tsɪtsʒa ɪβwɪa ʒɪ ʒa muñambu, nɪ ɪmænə*
Boy came: "Look at-hair this-one of lion, it-is great

muno. akwɪa, ukuə ʒakɯ ʒa mwɪɸə". *akua*
very-much. He-you-said, you-may-pull-out yours of tail". He-pulled-out

mulæli ula munænə: "*kændɪ, ɪβwɪa ʒa muñambu ʒa mwɪɸə tɪ*
tail-feather that great-one: "Take-then, feather of lion of tail isn't

ʒɪ naʒo ʒakwa tɪ ɪɪ, utwaʒə, mæ æli[19],
this-one, and-that-one mine isn't this, you-may-bring, they-are two,

muñambu akonə ɪŋgɪ, amanʒə mundu ula munænə". *muñambu*
lion he-may-see again, he-may-know man that great-one". Lion

atwawa ala maβwɪa, mæ æli, atsʒa: "*aʒ, aʒ, aʒ! mundu u*
was-brought those hairs, they-are two, he-said: "Oh, oh, oh! Man that-one

nɪ munænə muno". *æwa:* "*ɸɪ, ukæə ŋguku, ʒeú*
is great very-much". [Boy] was-told: "Go, that-you-may-tell cock, now

nnaæka kukua maβwɪa; næɸea nɪ munænə muno, æ na
I-have-ceased to-pull-out hairs; I-found he-is great very-much, he-has

βɪnʒa tola wakwa, na ʒeú mænda, tɪkómanə, tɪɟɪtə. ɸɪ,
strength as-that-one mine, and now I-want, we-may-meet, we-may-fight. Go,

ukamwɪə amandə mbaʒ ʒo nakwa nŋgumanda
that-you-him-may-tell, he-may-seek clan theirs, and-I I-will-seek

mbaɪtu".[20]
clan-ours".

kaɸɪ kwa ŋguku, kaɸɪ kumutaβʒa ndæto ɪtsu. atsʒa:
He-went to cock, he-went to-him-tell words those. He-said:

"*patɪ undu, tukakómanə aokə*". *amanda mbaʒ ʒo*
"Never mind, we-may-meet day-after-to-morrow". He-sought clan theirs

ʒondə, n'aɸɪ, aɟɟua ndɪa, aɟɟumʒa ɪtæma; oa ɪŋgɪ
whole, and-he-went, he-killed bushbuck, he-took-out liver; he-killed another

naɟɟumʒa ɪtæma. na muñambu amanda mbaʒ ʒo ʒondə na
and-he-took-out liver. And lion he-sought clan theirs whole and

makómana kɪoko. na ŋguku œa mbaɀ ɀo: "œndaɪ
they-met in-morning. And cock said to-the-clan theirs: "Go

mukɪtsílɪla[21] *mbœ, nakwa nɪ katɪ". na makómana, ŋguku*
? in-front, and-I I-am in-middle". And they-met, cock

akuna muñambu. ɓaɪ ŋgusu nœnɔ muno, na ɪŋgɪ ŋgaliko
he-struck lion. There-was bag large very-much, and another at-side

ɪggɪ, wɪkiɪə ala matœma ma ndɪa. na muñambu wakuna
other, he-had-put those livers of bushbucks. And lion struck

ŋguku. okɪla mɪtulɪ, wapœla muñambu na kuu; atsɪa: "unda
cock. He-arose quickly, he-kicked lion with leg; he-said: "Thing

nɪnœma, mundu munœnə nɪ kaɪndu ka kanɓetə[22] *u". okɪla*
I-heard, man the-great-one is little-thing that which-is-small so". He-arose

apœla muñambu ɪŋgɪ mɪtulɪ. aumɪa ɪtœma, anœŋgəlelɪə
he-kicked lion again quickly. He-took-out liver, that-he-may-give

ŋguku ɪŋgɪ, ɪ ɓaa ɪtɪna: "otsaɪ ɪtœma, mwɪɪə nwoa
fowls the-others, are here behind: "Take liver, that-you-may-eat, I-killed

muñambu na tsɪama". muñambu atsɪa: "aɪ, nɪŋgukwa nɪ tsɪama
lion with magic". Lion said: "Oh, I-shall-die it-is magic

ɪtsu tsɪa ŋguku". otsa ɪtœma ɪŋgɪ: "andu a mwɪ ɪtɪna,
those-ones of cock". He-took liver the-other: "People those who-are behind,

mwɪɪə ɪtœma ɀa muñambu uŋgɪ". mɪñambu ɀonðə matsɪa: "aɪ!
you-may-eat liver of lion another". Lions all said: "Oh!

kɪama kɪ ɪʒa ŋguku nɪ kɪɓuku; tupaluketɪə na tuʝumwa
miracle this-one of cock is bad; we-have-the-eyes-open and we-are-taken-

matœma; nɪtuleka, twɪmanɀa, kana nɪtukukwa. tɪkeɪ
out livers; we-are-consumed, we-don't-know, if we-shall-die. Let-us-run-away

mɪtulɪ na tɪkambɪla kwœndela nšɪa ɀœndalə ŋguku".
rapidly and we-don't-repeat to-go road which-is-going cock".

na ɀeuté: ukɪona nšɪa ɀa muñambu, ɪɓulwa nɪ ŋguku
And now: If-you-see the-road of lion, if-it-is-scratched by fowls

nakoka kwona, akatsɪoka ɪtɪna, akamanða nšɪa ɪŋgɪ.
and he-will-come to-see, he-will-return behind, he-will-seek road another.

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4. *mbiti na mukaakə.*

ti mbiti na mukaakə, mætsa, makımanða kandu. na mbiti ımwə ıætsıla pòmə. ba bækala mutwı. ıæpea nduıu ıuletə baú, andu moletwə wıı̨o ni kwotsa. ıotsa. ıamælıa. na ıamælwa bau mumwo. na ıalæa[23] *kuuma. na mbiti ıækala‿nðı baú. na mukuakə amanða tutsamu, aıa, mubaka nšokolo tsıatsıa. na mbiti æa mumə: "ndukılə, tınukə, nıkulıæ". ıálæa kutumwa, ıaæmwa nı kunæna nı ıla nduıu. na mukaakə ækalagga baú. tsıua ıauma, na æa mumə: "ndukılə, tınukə!" álæa kutumwa. n'ıla‿gga ıatsæmba, ıalıka maımànı. n'andu mabıggua mıbea*[24] *mæpea, mbiti atılıə baú pòmə. na matsıoka, motsa nšúma na ndata na‿mbıu, mauka kubea mbiti. na nuuo ula wı na nšúma amıkuna mwoggo. ıla nduıu ıakoobokn, ıaljıma mundu ku kwatúlıka. na mbiti ıæpea oıeu ggubea ıatsæmba n'andu matıanea naıo, malæa*[23] *kumıkwata. ıapı kulıka maımanı bala bæ muka. na ıæa muka: "ıla ukumbıta nıwo nıpatetə, andu málæa kutıa kandu baú pomə, na nıænda kwulıə andu maumálə tuljıtə. na maumala, natula mundu ku n'atsæmba, nauka".*

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5. *gguku na ggagga.*

kutıkwıaté? ggagga na gguku maı mundu na mwanaımıa. na matına kwıkála kıpǽkànı, na mækala kıpækanı. na ındıno kwaka kuua. kwaua mwaka wapæla, mæ kıpækanı. mbua ıggı ıaua ıa‿nđoa[25]*, mæwa mbæbo, muno. na ggagga atuma gguku, amwıa: "ænda mısıə*

4. The hyena and his wife.

Is it not the hyena and his wife, they came, they looked for food. And one hyena passed over the yard, where used to sit a blacksmith. He found that a chisel had been forgotten there; the people had forgotten in the evening to take it. He took it and swallowed and swallowed it into the gullet. And it refused[22] to come out. And the hyena sat down on the ground. And his wife was looking for small objects, eating until the cocks called. And she said to her husband: "Get up, that we may go home; it is light!" He refused to be sent away, it was difficult for him to speak because of that chisel. And his wife sat down there (a long time). The sun rose, and she said to her husband: "Get up, that we may go home!" He refused to be sent away. And the female ran and entered the holes. When the people opened the gate-ways, they found the hyena sitting there in the yard. And they returned, took clubs, sticks and swords and they came to beat the hyena. And one who had a club struck him on the back. The chisel fell out and hit the man on the leg, so that it broke. And the hyena finding that just now he is recovering, he ran and the people were not able to keep up with him, they could not catch him. He went to enter the holes where the wife is. And he said to the wife: "Just when you called me, I was angry, [because] the people had refused to leave any food there in the yard, and I wished it would get light, that the people may come out, that we may fight. And when they came out, I broke the leg of a man and I ran away; I came".

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5. The fowl and the guinea-fowl.

How did it not happen? The guinea-fowl and the fowl they were a man and his brother. And they continued to live in the wilderness, and they lived in the wilderness. However, it was raining. The rainy season finished, they are in the wilderness. The other rainy season came, the small rain; they felt cold very much. And the guinea-fowl sent the fowl telling him: "Go to

ɪʒa kwa akamba ukaætə mwakɪ". amwɪa: "ndɪtonʒa kuþɪ, mŋgukæa andu". — "naku[26], ænda!" ŋguku aþɪ, aɪ, ona mwakɪ, aβota nʒumba, ota mwaakɪ: akola, aɪ uŋgu wæta, ækaluaŋgua, sɪoka, ota mwakɪ, akoma.

kwakʒa ŋgagga áþea: "ŋguku ækɪata undu ulæɪle kwætə mwakɪ? mŋgamwʒta." aþɪ, æta-na: "ŋgukuu, ŋguku, ŋgukuu!" ŋguku ʒatula nʒumba ɪulu, ʒæa ŋgaŋga: "ŋgáŋga, ku kutɪ mwaaakɪ!" ŋgaŋga aþɪ. ìnɪ oka, ʒætana: "ŋgukuuu, ŋgukuuu!" ŋguku ʒatula ɪŋgɪ, æa ŋgaŋga: "ku kutɪ mwaakɪ!" ŋgaŋga aþɪ. ìnɪ oka ɪŋgɪ, ǽtana. ŋguku átula nɪumba ɪulu, æa ŋgaŋga: "ku kutɪ mwaaakɪ". ætana ɪŋgɪ, amwɪa: "ku kutɪ mwaakɪ". ʒeu ŋgaŋga aulukaþɪ, ætanetə: "mu-kæ-kæ, mu-kæ-kæ!"[27] ŋgaŋga ʒauma kutánɪsʒa na ŋguku mundə usu wa mbæβo, ʒeú matɪ ndɵ, nɪʒakwɪə.

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6. mbɪtɪ na ŋguku.

mbɪtɪ na ŋguku unmo, mósɪə, matuma ndɵ. na mbɪtɪ ʒátua okɪ, æta munʒúnʒaə ŋguku, maþɪ kunʒwa. nakə ŋguku oka, atua okɪ, æta munʒanʒaə, moka kunʒwa kwa ŋguku. mbɪtɪ atua okɪ uŋgɪ, ætea ŋguku, moka kunʒwa. na mámɪna, ŋguku amwɪa: "uka kwakwa ìnɪ, tukə kunʒwa okɪ".[28] ŋguku ʒaþɪ ukóma, ʒæa muka: "wona, mbɪtɪ ʒoka, umwʒə, undɪlɪlə mutwə, waþɪ kuþæŋga na ndakandɪə".

mbɪtɪ ʒoka kɪoko, ǽtana[29]: "waʒa, ŋguku!" — kɪ.[30] æwa nɪ kɪβætɪ: "ukwa![31] umutulɪlə mutwə, waþɪ ukɪþæŋga na mwe uloŋgɪ no βaa. umwætælə, akɪlʒɪ usʒoka". mbɪtɪ oka, ækala‿ndɪ. ækauala na ŋguku ʒæku[32], ókɪla, ausʒa mbɪtɪ: "waʒa mbɪtɪ!" — "waʒa, ŋguku!" — "wúljɪə ɪndʒ?" — "aʒ, múljɪə tæuə, nomkwætælə". — "ax! nɪʒə kɪβætɪ kɪndɪlə mutwə, uþɪ ukɪþæŋga". manʒwa okɪ.

those villages to the Akamba that you may fetch fire". He said to him: "I can't go, I am afraid of the people". — "Rubbish, go!" The fowl went, he saw a fire, entered the hut, warmed himself; he got enough, went under the bed, sat down there a long time, returned, warmed himself, and went to sleep.

When it was getting light the guinea-fowl found: "The fowl, what has he done? Why has he refused to fetch fire? I will call him". He went, he called: "Fowl, fowl, fowl!" The fowl climbed the top of the hut, said to the guinea-fowl: "Guinea-fowl, here is no fire!" The guinea-fowl went away. The following morning he came, he called: "Fowl, fowl!" The fowl again climbed [the hut], said to the guinea-fowl: "Here is no fire!" The guinea-fowl went away. The next morning he came again, called. The fowl climbed the top of the hut, told the guinea-fowl: "Here is no fire". He called him again, he answered: "Here is no fire". The guinea-fowl now flew up, went away, calling: "*mu-kœ-kẹ, mu-kœ-kẹ*". The guinea-fowl was separated from the fowl that cold day, and now they are not friends, the friendship is dead.

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6. The hyena and the cock.

The hyena and the cock they made friendship. And the hyena made beer and called his friend, the cock. They went to drink. And he, the cock, made beer, called his friend, they came to drink at the hut of the cock. The hyena also made beer, called the cock, they came to drink. And when they had finished, the cock said to him: "Come to my place to-morrow, that we may drink beer".[27] The cock went to sleep saying to his wife: "Look here, when the hyena comes, tell him that you have cut off my head, which has gone to drink beer, that he may not leave".

The hyena arrived in the morning, called: "*wag̣a*[28], cock!" The cock didn't utter a sound. The wife said: "Oh, I cut off his head, which went to drink beer, but the other [part of the] body is here. Just wait for him, he will soon return". The hyena came, sat down, sat a long time. And the cock did so[31], arose greeting the hyena: "*wag̣a*, hyena!" — "*wag̣a*, cock!" — "When did you arrive?" — "Oh, I arrived long ago. I was just waiting for you". — "I told my wife to cut off my head, that it may go and drink beer". They drank beer.

mbıtı ænuka, mbıtı atua okı, æta ŋguku: "uka kwakwa ùnı, tuukə kuŋwa ukı". ŋguku afı kwa mbıtı, mafı, maŋwa ookı. ŋguku atabɪa mbıtı: "wıuka kwakwa ùnı". mbıtı ákoma. afı kwa ŋguku unı, afı. æfea ŋguku ta mbæ. æwa nı muka wa ŋguku: "ukwa! ndılılə mutwə, wafı ukıfæŋga". mbıtı oka, akala‿ndı. ŋguku okıla, bup, bup.[33] *"waɪa mbıtı!" — "waɪa ŋguku! wauma ba?" — "nıɪə kıbætı kındılə mutwə, ufı ukıfæŋga. na mwe watwa, na ındı noka oɪeú". maŋwa ookı. na mbıtı æa ŋguku: "kwakwa kwı ukı, wıuka ùnı".*

mbıtı ænuka, n'afı, æa muka: "ndıla mutwə na kabɪu, na ŋguku oka ùnı umwıə mutwə nuændıə kufæŋga na nukuka". muka wa mbıtı osa kabɪu, atıla mumə ŋgıŋgo: waa![34] *mutwə wabaluka baa, na mwe ula uŋgı baa.*

ŋguku oka: "waɪa, mbıtı!" — kı.[30] *— "waɪa, mbıtı!" — kı. æwa nı kıbætı: "ukwa!" ambeɪə, nımutılə mutwə, wı*[35] *ukıfæŋga, na nımutılılə mutwə, no u baa na ndınona mutwə, ukıı*[35] *kufæŋga". ŋguku æa kıbætı: "nduaɪə munɪanɪawa, nıŋgukuna!" — "ındı, nıkata?" — "ukıla, tuı, kwakwa". ŋguku atwa kıbætı kɪa mbıtı.*

wolota na sɪa ŋombə, nakwa na sɪa mbuɪ.

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7. *wanu wa walabuku na muñambu na mbıtı.*

muñambu afı nšìanı kıoko tænə, aluma. walabuku æma, otsa nšuma, atsæmba, afı kwıfea, muñambu nıwotsu, ændætə nšıanı. nolabuku akuna muñambu na nšuma, abıta, atsæmbætə, nafı kublukɪa kıto kuɪa kwatsa. natsıoka næ ıtına, oka, ækala nšìanı, akunwetə mæfo. akulwa nı muñambu: "waŋguna nu?"

The hyena went home, the hyena made beer and sent word to the cock: "Come to my place to-morrow that we may drink beer". The cock went to the hyena, they went, they drank beer. And the cock said to the hyena: "Come to my place to-morrow". The hyena went to sleep. The next morning, going to the cock, he found that the cock was as before. He was told by the wife of the cock: "Oh! I've cut off the head, which went to drink beer". The hyena came, sat down. The cock arose, *ɓup*, *ɓup*.[32] "*waẓa*, hyena!" — "*waẓa*, cock! Where do you come from?" — "I told my wife to cut off my head which went to drink beer. And the body was left behind, and I came back just now". They drank beer. And the hyena said to the cock: "There is some beer at my place, come to-morrow!"

The hyena went home; and he went, said to the wife: "Cut off my head with a knife, and when the cock comes to-morrow, tell him that the head has gone to drink beer but will return". The wife of the hyena took a knife, cut off the throat of the husband; crash! The head fell down here, and the other (part of the) body here.

The cock came: "*waẓa*, hyena!" He did not utter a sound. "*waẓa*, hyena!" Not a sound. The wife said to him: "Oh! He told me, that I should cut off his head, which should go to drink beer. And I cut off the head, it is here and I haven't seen the head go to drink beer". The cock said to the wife: "Have you not killed my friend, I will beat you!" — "What shall I do then?" — "Get up, let us go to my place". The cock took the wife of the hyena for his wife.

You may dream of cattle, and I of goats!

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7. The story of the hare and the lion and the hyena.

The lion was going along a path early in the morning: he roared. The hare heard [it], he took a club, he ran, he went and found that the lion is there, going along the path. And the hare hit the lion with the club, went away running and went to stir up dust at some distance. And he returned again, he came and sat down on the road gazing at something. The lion asked him: "Who struck me?" He said to him: "You were hit

amwɨa: "wakunwa nɪ waḻaβuḵu, n'a̱βɪta. æ̱tsɪḻa βau at̥sæmbæ̱tə, nŋ̱gunua mæ̱þo oʒ̯eu̱". — "nɪtum̱a ndo̱ na̱ku, twændanʒ̯ə". — "ɪndɪ, tuþ̱ɪ tuka̱kə mut̥s̱ʒ̯ə wɪ̱tu". nu̯o maḵɪə mut̥s̱ʒ̯ə na̱ walaβuḵu waændɪə utaβ̱a ŋ̱gombə, agæa, kwa akamba. æ̱a ndo̱ ʒ̯a̱kə: "tumændə kwɪ̱þʒ̯a ŋ̱gombə ɨ t̥sɪ̱tu". mamændɪe kwɨkaala, ŋ̱gombə t̥sʒ̯amænda kuḵwa". walaβuḵu a̱t̥sʒ̯a: "undu u na̱ta? ŋ̱gombə ɪ t̥sʒ̯amænda kuḵwa, a mwaɪ̱tu nɪm̱o mæ na woʒ̯". wo̱t̥sɪə[36], amwɨa: "twa̱ə a mwaɪ̱tu, tut̥sam̱ə ɨtæm̱a ɨḻa ʒ̯ɨ we̱, tumanʒ̯ə, mundu ut̥s̱u nwə, ukua̱ ŋ̱gombə. na ɨtæm̱a ɨḻa ʒ̯ɨ muʒ̯o, ut̥s̱u n̥dæ na woʒ̯". walaβuḵu a̱þɪ kua̱ n̥ðɪa, na̱kə muñambu a̱þɪ kua̱ ɪnʒ̯a̱kə. walaβuḵu a̱þɪ uβɪþ̱a ɪnʒ̯a wa̱kə. na makó-m̱aṉa þo̱mə: "tuβɪβʒ̯ə ɨtæm̱a!" maβɪβʒ̯a ma-tæm̱a onðə, mæþea, ɨtæm̱a ʒ̯a ɪnʒ̯a wa mu-ñambu ʒ̯ɨ we̱. walaβuḵu amba: "at̥s̱ɪ, at̥s̱ɪ![37] mwænʒ̯u nwə, woa̱ ŋ̱gombə. na mwaɪ̱tu n̥dɪao̱na ɨtǽm̱a ɨt̥sæove̱te u̱. noa̱ mwaɪ̱tu maṉa".

na ɪndɪ mækale̱tə. waβaluḵu amunda kwænšwa n'ɪnʒ̯a kɨþæka̱nɪ. aku̱lwa nɪ mu-ñambu: "wænša̱wa nɪ k̯ɟau̯, wæ?" amwɨa: "nænša̱wa nɪ n̥šau ʒ̯aɪ̱tu ɨḻa næṉə". muñambu a̱t̥sʒ̯a: "na̱kwa nŋ̱gɪ kwɪ̱þʒ̯a, ŋ̱gæ̱nšwa nɪ n̥šau̯ ta̱ku". a̱þɪ kwɪ̱þʒ̯a, anæŋ̱ga n̥šau̯ muṯwə, ʒ̯amutulʒ̯a. amɨnæŋ̱ga ɨŋ̱gɪ, ʒ̯amuk̯ɪ̱ma ɨŋ̱gɪ. nu̯o waɪt̥s̱ʒ̯ə: "undu u two. waḻaβuḵu nu-kuŋ̱gæŋ̱ga. ŋ̱gamanʒ̯a kɨḻa kɨmwænšaa".

waḻaβuḵu a̱þɪ kwɪ̱þʒ̯a kɨo̱ko, na muñambu wamuuma ɨtɪ̱na, ukat̥sɪt̥sʒ̯ə wa̱þɪ. ǽ̱þea waβa-luḵu atɪ̱lɪə‿nðɪ, akwænšwa n'ɪnʒ̯a̱kə kɨþæka̱nɪ. a̱t̥sʒ̯a: "nɪnamanʒ̯a". waḻaβuḵu æ̱nšwa, a̱þɪ kwɪ̱þʒ̯a, na muñambu o̱ka, o̱a̱ ɪnʒ̯a wa waḻaβuḵu. ae̱t̥sʒ̯a kɨtɪ̱nɪ, æ̱kalʒ̯a‿nðɪ næ̱t̥sa, ndakaβaluḵə, waḻaβuḵu ndakamanʒ̯ə, ka̱na ɪnʒ̯a nukwɪə.

waḻaβuḵu a̱þɪ kɨo̱ko, a̱ɪ kwɨ́þea, ɪnʒ̯a aŋ̱gæ-þæ̱tɪə. amwɨa: "ɪnʒ̯a, æ̱ka kunðæḵʒ̯a, ŋ̱gauka kuu kukúβ̱ɪ". a̱þɪ βakúβ̱ɪ, æ̱þea, ŋ̣gɪ t̥sʒ̯au-

by a hare, he ran away. He took this road, he was running, I am just staring after him". — "I will make friendship with you, let us go together". — "Well, let us go to build our village". Then they built a village, and the hare went to fetch cattle, he stole from the Akamba. He said to his friend: "Let us herd this our cattle". They continued to stay at home, the cattle was dying continually. The hare said: "What is the matter? Our cattle continue to die, it is our mothers who have witchcraft". He said to him [the lion]: "Let us kill those our mothers, that we may taste the liver which has a bitter taste, that we may know: it is that one who is killing the cattle. And the liver which has a sweet taste, that person hasn't any witchcraft". The hare went to kill a bushbuck, and he, the lion, went to kill his mother. The hare went to hide his mother. And they met in the yard: "Let us roast the livers!" They roasted all the livers, they found, that the liver of the mother of the lion had a bitter taste. The hare said: "Oh! oh! Your mother, it is she, who killed the cattle. But my mother, I haven't seen a liver so fine-looking. I killed my mother without reason".

And they continued to stay at home. The hare went every day to be shaved by his mother in the wilderness.[38] The lion asked him: "You are shaved by what, you?" He told him: "I am shaved by our bull, the great one". The lion said: "And I, I go to herd, I will be shaved by the bull as you". He went to tend, he gave the head to the bull, which butted him. He gave [it] him again, he hit him again. Then he said: "This is not what it is. The hare is cheating me. I am going to know what is shaving him".

The hare went to herd in the morning, and the lion went out behind him, that he may see (where) he went. He found that the hare was sitting on the ground, going to be shaved by his mother in the wilderness. He [the lion] said: "I understand". The hare was shaved, went to herd, and the lion came, killed the mother of the hare. He placed [her] against a tree, made her sit nicely on the ground, that she would not fall, that the hare may not know, whether she had died.

The hare went in the morning, went to find, that the mother showed the teeth. He said to her: "Mother, don't laugh at me, I will come to you". He went quite close, found the flies flying

luka. akwata ɪŋa, akaβaluka. atɪnea kwɪŋa, amaŋa, ɪŋa nukwɪə. nuvo wænuka, woka uβuβa mwalɪ pomə. makɪota mwalɪ, walaβuku amænda kwamba: "u, u, u". akulwa: "wuwa nɪ ljyau?" — "nɪ tsɪulɪ". — "βɪta, wɪkálə βaa!" ækala‿uðɪ, amba ɪggɪ: "u, u, u". amukulɪa ɪggɪ: "wuwa nɪ ljyau?" — "nɪ tsɪukɪ". — "ukɪla, wɪkálə βaa". ækala, amba ɪggɪ: "u, u, ɪ". akulwa: "wuwa nɪ ljyau?" — "nɪ tsɪulɪ". tɪβo wamwɪŋə: "ukɪla nɪtsɪtsɪə, kana nɪ tsɪulɪ". apɪ kwotsa kɪpæmbə amwɪkea ŋðɪnɪ wa kɪpæmbə, akúnɪka, aɪa βaú mwalɪnɪ βakúβɪ. makɪkalagga, æɪa "u, ɪ, u" kɪpæmbenɪ ŋðɪnɪ. amukulɪa ɪggɪ: "nɪ ljyau, wæ?" amwɪa: "nɪ tsɪukɪ". — "nɪnamanɪa, tɪ tsɪukɪ. nɪnɪmanɪə, nɪ uudu ŋoaɪə mwænɪu. waggæggɪə tænə, twoa mwaɪtu. nakwa ŋoa mwaɪtu, naku wapɪ uβɪpa mwænɪu. nɪŋə nɪmwoaɪə, ɪndɪ, æka kwɪa". walaβuku atsɪa: "æka kundɪlɪkanɪa maundu maku". na ɪndɪno walaβuku apata, atsɪa ggom ɪakə: "ggækulamɪɪa mwaɪtu".

wakómɪə, wokɪla kɪoko tǽnə, watsæmba kwatsa, wɪtana: "walaβukuuɪ!" [40] *oka, étɪka: "wuuɪ!"* [41] *natsɪoka, atsæmbætə, apɪ kuɪa kwatsa, amba: "nɪmwɪaté". atsɪoka mɪtulɪ, auggama‿nša, amba: "æ". natsɪoka, atsæmbætə: "ŋšau ɪænɪu ɪla nænə muɪə munðɪ u, ɪtɪkotswə n'andu ma nšáma".* [42] *atsɪoka ɪggɪ, atsɪa: "ee, nɪnæɪa". wæta muñambu, akometə: "ŋdæto ɪtsu nuatsɪɪɪa?" watsɪa: "ee, nɪnæɪa ŋdæto ɪtsu. tuɪə ŋšau. walaβuku, nuə, ukuɪ kwɪpɪa, nakwa ŋdɪnda, ggɪua ŋɪáma ɪla nšǽlo".* [43]

tsɪua ɪauggama, amwɪtea ŋšɪánɪ: "ee, nɪnulɪə, ggamanɪa maβo na maβɪu". — "ee, otsa, n'ɪtsu". apamɪa, ækwa ŋɪama ɪggɪ, aɪa. oka ɪggɪ, ækwa, aɪa. oka, akoma. nakə muñambu apɪ kwɪpɪa. waβaluku apɪ, atumea kɪkondə ljya nšau kwoko, nɪ kana ækwata [44]

up. He caught hold of the mother, she fell down. He started to cry, he understood that the mother had died. Then he went home, he came to make fire in the yard. They warmed themselves, the hare continued to say: "ii, ii, ii".[39] [The lion] asked him: "Why do you cry?" — "It is the smoke". — "Pass, that you may sit down here!" He sat down, began again: "ii, ii, ii". He asked him again: "Why do you cry?" — "It is the smoke". — "Get up and sit down here". He sat down, said again: "ii, ii, i". He was asked: "Why do you cry?" — "It is the smoke". Then he said to him: "Get up, that I may see if it is the smoke". He went to take a honey vessel, he put him in the honey vessel, covered it up and put it close to the fire. They had been sitting a while, when he heard "ii, i, ii" from the honey vessel. He asked him again: "What is the matter, you?" He said to him: "It is the smoke". — "I know, it is not the smoke. I have understood, it is because I have killed your mother. You cheated me long time ago, when we killed our mothers. And I, I killed my mother, but you, you went to hide your mother. It is I, who killed her. Well then, don't cry any more". The hare said: "Don't remind me of your deeds". And the hare was angry, he said in his heart: "I will revenge my mother".

He went to sleep, he arose early in the morning, ran far away, called: "Hare!" He came [back], answered: "*uuuẓ̑!*"[41] And he returned running, went yonder far off, said: "I will tell you". He returned quickly, stopped outside the hut and said: "Yes". And he returned running: "Your bull, the great one, you may eat him to-day, that he may not be taken by the people of the *nšama*".[42] He returned again saying: "Yes, I heard". He called the lion, which was sleeping: "Did you hear those words?" He said: "Yes, I heard those words. Let us eat the bull. You, hare, you go and herd, and I, I will stop here and cook the good meat".

When the sun was standing erect he called him [going] on the road: "I am coming to know cold and hot". — "Yes, take this". He opened the mouth, another [piece of] meat was thrown to him. He ate, came back, got a piece again, ate. He came, slept. And he, the lion, went to tend. The hare went, fixed a piece of the skin of the bull at the arm, that he

ᵻɓɪ̱a z̯a mwa̱ɭɪ. ṭsz̯ua z̯auŋgam̱a, muñambu wo̱ɭɪə. amwẕta: "aþamz̯u!" æ̱kz̯a nz̯ám̱a, æ̱kuwa ᵻŋ̱gɪ, ata̱ɓwa: "uḵa ɓaa ɓakuɓ̱ɪ!" o̱ka ɓakuɓ̱ɪ, o̱ṭsa ᵻɓɪ̱a ᵻḻa n̯ᵻ mwà̱ɭɪ, o̱ṭsa na kuḻa kwo̱ko kwᵻ kᵻkondə kz̯a nšaṉ, amutaɓ̱z̯a: "aþamz̯a muṉo, n̯ám̱a ᵻṭs̱u nɪ ᵻḻa næṉə, nou̯ muṉo". z̯a̱þɪ kulɪḵa kanz̯wa, z̯aɓuɓz̯a ṇda, z̯æṭsɪḻa matáḵo. z̯uɓaluḵa‿nðɪ. waɓaluḵa. wa̱kwa. waḻaɓuḵu æ̱þea: "ṇdɪtonz̯a kutwa̱ kᵻþækà̱nɪ". na wɪz̯o̱ ṃbɪṯɪ z̯auḵa. waɓaluḵu ɪe ṇz̯umba, æ̱u̯a: "ku, ku, ku, ku", ṃbɪṯɪ ᵻkᵻz̯a maɓᵻndɪ wɪz̯ò̱nɪ. ukuḻwa nɪ waḻaɓuḵu: "uṭs̱u nu?" — "nɪnz̯ə". — "nɪ ṃbɪṯɪ?" — "ee, nɪnz̯ə". — "uḵa, tutum̱ə ndɵ, muñambu nukomæ̱tə, anz̯we̱tə". uu̱ka, æ̱wa: "æ̱kaḻa ɓa̱ɪ". waḻaɓuḵu o̱ṭsa mukuɓ̱a, a̱tonz̯a ṃbɪṯɪ kᵻlɪṭs̱ə[47] ɭɟa̱kə. ṃbɪṯɪ amba: "kwɪ, kwɪ̱, kwɪ!" walaɓuḵu a̱ṭsz̯a: "æka unæ̱na, muñambu ndakamuḵə". ṃbɪṯɪ akæ̱a, aɓɪ̱ndz̯a. a̱ṭsᵻz̯o̱ka, atonz̯a kᵻḻa ɭɟa muñambu, æ̱kea ulɪ̱, atumanz̯a mᵻlɪṭs̱ə. ṃbɪṯɪ amba: "wɪ, kwɪ, ʃ". amwɪ̱a: "az̯, ɓɪndz̯a, æ̱ka utumo̱a, muñambu ndukæ̱u̯ɔ. nukomæ̱tə". a̱mɪ̱na, nuwo watonz̯u ṃbɪṯɪ mwoŋ̱go maṉa, akaz̯a muṉo. waḻaɓuḵu a̱ṭsz̯a: "muñambu, ukɪḻa! ṃbɪṯɪ nukæ̱ ulonša muṉo". na̱kə ṃbɪṯɪ ú̱kæ̱a, a̱ṭsæmba, n'a̱kuṭsz̯a muñambu. a̱ṭsæmba. maᵻvɪḵa wɪmà̱nɪ, mwɪþə watwɪḵa. a̱þɪ uma̱ma. na kᵻo̱ko aumaḻa, akǽ̱þea: "n‿u̱ mwo̱mo?" ǽ̱þea nɪ muñambu, a̱ṭsz̯a, wᵻ na þaz̯u, aṭsᵻz̯o̱ka, a̱ṭsz̯a: "u! ṇdɪumalúka, nz̯e!" a̱ṭsz̯o̱ka. akᵻu̱ka uṭsɪ̱ṭsz̯a ᵻŋ̱gɪ, a̱ṭsz̯a: "æ̱ka umbænæ̱ṭsz̯a, ṇdɪumalúḵa, nz̯e. kaɓa̱ nɪŋ̱gwɪə kuu wɪma̱nɪ". a̱þɪ uṭsɪ̱ṭsz̯a mᵻþǽṉz̯a mᵻŋ̱gɪ. o̱na ᵻɓɪndɪ z̯uɓuluḵa, o̱ṭsa ᵻɓɪndɪ, z̯a̱z̯a. a̱ṭsz̯a: "aṭs̱ɪ, aṭs̱ɪ! undu ŋ̣gwɪə nɪ ṇša̱ ɓaá. kaz̯! muñambu wakwɪ̱ə". aumuluḵa ɪndɪ̱no, amba kuz̯a muñambu, avɵna. a̱ṭsz̯a: "nu umanða waḻaɓuḵu ɓaloz̯". a̱þɪ, ǽ̱þea, waḻaɓuḵu nuþame̱tə, akaɪ kundu kuŋ̱gɪ, aᵻwa nɪ waḻabuḵu ku aǽndɪə.

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may be able to take a hot stone. When the sun was standing upright, the lion came. He [the hare] called him: "Open the mouth!" He threw the meat, another piece was thrown to him and he was told: "Come here close [to me]!" When he came close, he took the hot stone, took with that arm which had the piece of skin of the bull, telling him: "Open the mouth very much, this [piece of] meat is large and very fat". It went to enter the mouth, burnt the entrails, passed the buttocks, fell to the ground. He fell down, died. The hare found: "I am not able to take him to the wilderness".[45] And in the evening a hyena came. The hare is in the hut, he heard: *ku, ku, ku, ku*[46], it was the hyena eating bones at the fence around the hut. The hare asked him: "Who is there?" — "It is I". — "It is the hyena?" — "Yes, it is I". — "Come and let us make friendship, the lion is sleeping, he has drunk". He came, was told: "Sit down there". The hare took a needle and pierced the tail of the hyena. The hyena said: "*kwi, kwi, kwi!*" The hare said: "Don't speak, that the lion may not awake". The hyena got frightened and kept silence. He returned, pierced that of the lion, took a string and sewed up the tails. The hyena said: "*wi, kwi, ʃ*". He said to him: "*aẓ̂*, don't make a row, that the lion may not hear. It is sleeping". When he had finished, he pierced the hyena at the back for pleasure only that he cried very much. The hare said: "Lion, get up! The hyena is making a great row". The hyena got frightened, ran [away] and dragged the lion [after him]. He ran. When they reached the hole, the tail broke. He went to sleep. And in the morning when he came out, he said: "Who is at the door?" He found that it was the lion; thinking that he is alive he returned, saying: "*n!*[48] I will not go out, I"! Returned. He came to look again, saying: "Don't blink at me, I am not going out, I. It is better that I die here in the hole". He went to look many days. He saw a bone falling down, took the bone, ate [it], saying: "*aṭsi, aṭsi!* I was near dying of hunger here. *kaẓ̂!*[49] the lion is dead". Then he went out, began to eat the lion, became satisfied. Then he said: "I will go to look for the hare, where he is". He went, found that the hare had moved, had gone to another place, he couldn't make out where the hare had gone.

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8. *wanu wa nšəu na mbɩtɩ.*

nɩ nšəu, sɨaɩwə, muño wawætwa kundu kwasa. sɨasɨa: "nɩkwo, tɩkuþɩ, tɩkuþaɨə". sɨokɩla, sɨaþɩ kɨoko tænə. kɨβætɩ kɨmwə kɨa nšəu, kɨæþɩwa nɩ kɨɩto muno, kɨamwenda kwæmwa nɩ kuþɩ. sɨua ɨuŋgumætə, maβɩka musɨə wa mbɩtɩ. nšəu ula mumə asɨa: "kɨβætɩ kɨ kɨakwa nɩ kɨkwæmwa nɩ kuþɩ, nɩtɩela βaa kwaku. nɩŋgæsa, ŋgɨmwosa". maβɩta kuþaɨa.

kɨβætɩ kɨamwenda kwɨkala βu kwa mbɩtɩ. kanu ka mbɩtɩ kakɨtɩndaa, kakɨa mɨþænɨa ɨonðə, kaɨkulwa: "nɩ kɨau?" kakɨasɨa: "no mana". nuwo kæsɩə kutɩnu kwɨa wɩɨo ɨŋgɩ. kakulwa: "nɩ kɨau?" kasɨa: "kɩtænde[50] kɨa nšəu βatɩtɩ ŋgululə!" kæwa: "þɩ ɩndɩ, ukaθma βatɩtɩ na ukɨuka, wɨkale‿nšɩ!" na kaþɩ kuθma muno. nšəu ɨumba: "ʃ, ʃ, wɩ, wɩ!" na kælætu ka mbɩtɩ kamba: "ɩh, ɩh, ɩh!" kakulwa: "nɩ kɨau?" kasɨa: "kɩtændə kɨa nšəu βatɩtɩ ŋgululə!" æwa: "þɩ ɩndɩ, ukaθmə βatɩtɩ na noukæka". na kaþɩ kuθma muno. nšəu ɨamba: "wɩ, wɩ, wɩ!" ɩnɨakə nakə watɩnea: "ɩh, ɩh. ɩh!" akulwa: "nɩ kɨau?" asɨa: "kɨtændə kɨa nšəu βatɩtɩ ŋgululə!" æwa: "þɩ ɩndɩ, ukaθmə βatɩtɩ!" aþɩ kuθma muno. akola, nauka, ækala‿nðɩ. nuwo mbɩtɩ, mwænə musɨə, atɩnea: "ɩh, ɩh, ɩh, ɩh". akulwa: "nɩ kɨau?" asɨa: "kɨtændə kɨa nšəu βatɩtɩ ŋgululə!" wæwa: "þɩ, wθmə βatɩtɩ nokɨuka!" waþɩ kwambɨa βa ɨβu. muh![51] atonɨa ɨβu. kana kaumála na kaŋgɩ, twɩlɩ. na twasæmba, asæmbanɨa twana, akwatə, twaæma kukwatɩka, asɨoka musɨə. mauka kuɨa nšəu nɩkwɩə. maɨa ɨonðə, ɨaþæla.

twana twasææmba na nšɩa kulæþə mææn-dælə.[52] kamwə kaɩnɩə: "ɨee, nšəu mwaéndɩə kuþaɨaɨ, mwoþɩ[53] mutɩβɩkeɨ"! kala kaŋgɩ nɩko

8. The story of the elephants and the hyenas.

There were some elephants [they had no salt], they had been told there was salt at a place far off. They said: "Let us go there, that we may lick salt". They arose and went early in the morning. The wife of one of the elephants, because she was pregnant very much, continued to be troubled by the walking. When the sun stood erect, they arrived at the village of a hyena. The husband said: "This my wife is troubled by the walking, I will leave her here at your place. I will come to take her". They went further to lick salt.

The wife continued to stay there with the hyena. The child of the hyena was crying every day, it was asked: "What is the matter?" It said: "It is nothing". And in the evening it continued to cry again. It was asked: "What is the matter?" It said: "The foot of the elephant, a little I will borrow!" It was told: "Go then and bite a little and then come back and sit down!" And it went to bite very much. The elephant said: "*ʃ, ʃ, wi, wi!*" And the hyena's little girl said: "*ih, ih, ih!*" She was asked: "What is the matter?" She said: "The foot of the elephant, a little I may borrow!" She was told: "Go then that you may bite a little and then leave off!" And she went to bite very much. The elephant said: "*wi, wi, wi!*" And her mother, she also began: "*ih, ih, ih!*" She was asked: "What is the matter?" She said: "The foot of the elephant, a little I will borrow!" She was told: "Go then, that you may bite a little!" She went to bite very much. She became satisfied, came and sat down. Then the hyena, the owner of the village, began: "*ih, ih, ih, ih!*" He was asked: "What is the matter?" He said: "The foot of the elephant, a little I will borrow!" He was told: "Go then that you may bite a little, and then come back!" He went to begin at the stomach. *muh!*[51] He tore a hole in the stomach. A child came out and another, two. And they ran, he ran a race with them, but didn't manage to catch them and returned to the village. They came to eat the elephant which had died. They ate and finished her.

The children ran along the road which the father and his friends had gone. One sang: "*ɀee*, elephants, you have gone to lick salt, may you not arrive!" The other, it is he, he said

kaṣịa: "ịee, mwana kaluma, akaṣịa: "kɪtændə kịa ṇšəu̯ βatịtɪ ṇgululə!" na mwịtu akaluma. akaṣịa: "kɪtændə kịa ṇšəu̯ βatịtɪ ṇgululə!" mịakə akaluma, akaṣịa: "kɪtændə kịa nšəu̯ βatịtɪ ṇgululə!" ɪþə akaluma, akaṣịa: "kɪtændə kịa ṇšəu̯ βatịtɪ ṇgululə!" maþɪ, maþɪ, mamændu kwịna, maβịka βakúβɪ βaḷa βæ ṇšəu̯. ɪþə mæu̯a twạnu, tukɪma ṇšɪànɪ, aṣịa: "kwa kɪlịaɪ[55]*, twɪþukɪþịeɪ!" mæu̯a ɪŋgɪ, maṣæmba, na sịana mæu̯a nšəu̯: tu, tu, tu, tu*[56]*, naṣịo sịaṣæmba. makómana ṇšɪànɪ, makulwa: "mwaụma βa?" maṣịa: "mwaịtu mwaleḳɪlə nɪ ṃbɪtɪ; twaumala, twaṣæmba, ṃbɪtɪ ɪlə nænə ịaṣæmbaṇịa naịtu, ịalæa utukwata". ṇšəu̯ ịaíṣịə: "ŋgaþɪ kwa ṃbɪtɪ, ŋgamukulịu, kɪβætɪ kịakwa kana nɪmaịə".*

nɪwo ịokɪə ṇšɪànɪ. ṃbɪtɪ æu̯a, akɪụka, aβota wɪmanɪ. wátaṇa: "ịee, ṃbɪtɪeee!"[57]* wæu̯a: "woooɪ!" wakulwa: "tɪkómanə ṇšɪanɪ, tɪkɪtə". — "ee, tɪkómanə ɪndɪ!" ṃbɪtɪ akɪụku, akɪaṣịa: "nɪ nịe, uka, ŋgukuṇə!" ṇšəu̯ ɪkɪụka, aṣịoka wɪmànɪ mɪtukɪ. æwate: "tɪkómanə!" — "ee, tɪkómanə!" ona ṇšəu̯ aṣịoka wɪmànɪ. akɪṣịoka ɪŋgɪ akwatwa nɪ ṇšəu̯. akulwa: "muka wakwa aæβa!" — "ṇdɪmanịa, nịe. kɪlịa, ŋgwịβə". akulwa: "undịβa kịau̯?" — "ŋombə ɪkúmɪ". — "ṇdɪkwænda". — "ŋombə mịoŋgwælɪ". — "ṇdɪkwænda". — "mwịtu na ŋombə ɪkúmɪ". — "ṇdɪkwænda. mwịtu wa ṃbɪtɪ nɪ kịau̯?" ṃbɪtɪ æta muka kụịa nịumba: "walamælə!" — "wau̯!" — "ịịa, uka! nɪ mukwatə!" — "wakwatwaɪ, βatị ụndu". — "æka kwaṣịu! umala na sịana sịaku, tɪkwatwə nɪ ṇšəu̯!" aumala. makulwa nɪ ṇšəu̯: "ṇdɪkwænda ŋombe, mwɪtu ṇdɪkwænda, kukwaị na mawịa, mwændata?" ịamwɪa: "nɪænda mawɪa nɪtwɪkə ŋgombo*[61]* *sịaku". maþɪ kwa ṇšəu̯, manæwa*[62]* *wɪa wa kwalịu maβɪndɪ na maịo: ko, ko, ko. ịatɪnda kụịa maβɪndɪ matuku ondə, maịo mæ (na) βɪnịa ta kịa. nɪwo sịamuṇịə kụịa maβɪndɪ kwa wịa uṣu sịukwatɪə kwa ṇšəu̯.*

"*z̯ee*"[51], the child roared, saying: "The foot of the elephant, a little I will borrow!" And the girl roared, saying: "The foot of the elephant, a little I will borrow!" The mother roared, saying: "The foot of the elephant, a little I will borrow!" The father roared, saying: "The foot of the elephant, a little I will borrow!" They went, went further singing, arrived near the place where the elephants are. The father heard the children singing on the road, he said: "Keep silence, that we may listen!" They heard again, ran and the children heard the elephants: *tu*, *tu*, *tu*, *tu*, and they also, they ran. They met on the road, they asked: "Where do you come from?" They said: "Our mother has been devoured by the hyenas; we went out, we ran, the great hyena ran a race together with us, but couldn't catch us". The elephant said: "I will go to the hyena, I will ask him whether they have eaten my wife".

Then he came on the road. The hyena heard him coming, entered the hole. He called: "Hallo! hyena". He heard: "*wooz̯!*" He said: "Let us meet on the road, that we may fight!" — "Yes, let us meet then." The hyena came saying: "It is I, come, that I may hit you!" When the elephant approached, he returned quickly into the hole. He was told: "Let us meet!" — "Yes, let us meet!" [But] when he saw the elephant, he returned into the hole. When he returned again, he was caught by the elephant. He asked: "Where is my wife?" — "I don't know, I. Wait a little, I will pay you." He was asked: "What will you pay me?" — "Ten heads of cattle." — "I will not [accept]." — "Twenty heads of cattle." — "I don't want." — "The girl and ten heads of cattle." — "I don't care. The hyena's girl, what is that?" The hyena called his wife yonder in the hut: "Walamele!"[58] — "*wau̯!*"[59] — "*z̯uz̯a*"[60], come, I am a captive!" — "If you are caught, I don't care!" — "Stop speaking so! Come out with your children, that we may be taken by the elephants!" She came out. They were asked by the elephant: "I don't want cattle, the girl I don't want, do you want to die or work?" He said to him: "I want work, may I be your slave."[61] They went home to the elephants, were given[62] the work of cleaving bones with the teeth every day, the teeth have strength like iron.

It is in this way they have learned to eat bones, because of the work they accepted from the elephant.

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9. *wanu wa kasúni na ńšəu.*

indı kasúnı nıko kosıə, kaþı, kakıaka ndala ńšıanı ıa ńšəu. indı kakılækıa matumbı. nıwo kakıþı umanða lıu ku kıþækùnı. indı nıwo ńšəu nıuggı sıısıleə baú ńšùnı, ıkıona ıla ndala, sıanagga ıonðə na ala matumbı moawa onðə. indı sıaþı. indı nıwo kala kasúnı kaumıə kula kaændıə. koka, kæþea, ndala mıanaggıwə nı ńšəu na sıaþı. indı kæıoba ubıu na nšuma, kabıkıla ńšəu. kaændıə, kakómana na‿ggo, kakulwaté: "undu wæıora ggubı na ndasa? wıþı‿naku?" — "nıbıkıla ıla sıa ńšəu, ımbanaggıə ndala ıakwa". na kaþı ıggı, kakómana na mbıtı. kakulwa: "undu wæıora ggubı na ndasa? wıþı‿naku?" — "nıbıkıla ıla sıa ńšəu". nıwo kasúnı kasæmba muno, kabıkılætə þuwa wa ńšəu. nıwo kakulıtıə andu: "mumbonew ńšəu, ıkıbıta baa?" andu mataıbıa kasúnı: "ńšəu tı ıa, baaıa". indı nıwo kækalata muno kaıbıkíla, kaþı bakúbı na ńšəu. nıwo kauluka, kálıka ńšəu ımwə muþıtı. kálıka nðìnı ıbùnı. indı kanagga ısúmu sıonðə, ıla sıa‿ndu. indı ńšəu ıabalúka, ıàkwa. na kasúnı kaumu ıbunı ıa ńšəu na kasıoka kwakə.

wanu mwaþæla.

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10. *wanu wa ndu na kanə.*

ndu na kanə nımo maıtsıə. nımækuþı kwına waþı kundu kwætawa muþıomı. namo, mæþıwa kwo kwætawa kalalanı n‿andu ma muþıomı. mæþo mo maı manìnı matıændaa kwona andu mæ na mæþo manænə. no kuluggıa. na æþıwa ndu mæþo makə maı manını indı ala ma kanə, nımo, maı manænə. na kanə æa ndu: "ndumə mæþo mæaneə ta a makm, tıtıkaluggıwə n‿andu ma kalalanı". na n‿du otsa tsıggano[63] na ulı, n'amutuma ta a makə.

9. The story of the little bird and the elephants.

A little bird went to build a nest at the path of the elephants. And he laid eggs. Then he went to look for food there in the wilderness. And many elephants came there on the path, caught sight of that nest, destroyed it perfectly that the eggs were all killed. Then they went. And that little bird came back from that place he had gone to. Coming he found that the nest was destructed by the elephants, and they had gone. Then he tied a sword to himself and [took] a club and followed the elephants. He went, he met a leopard, which asked him: "Why have you tied short and long to yourself? Where are you going?" — "I follow the war-party of the elephants, they have destroyed my nest". And he went further, met a hyena, which asked him: "Why have you tied short and long to yourself? Where are you going?" — "I follow the war-party of the elephants". Then the little bird ran very much, following the track of the elephants. And he asked some people: "Have you seen the elephants passing here?" The people told the little bird: "The elephants, aren't they yonder?" Then he hurried on very much, following. He went close to the elephants. Then he flew up, entered the anus of one elephant, entered the stomach. Then he destroyed all those entrails. Then the elephant fell down, died. And the little bird came out from the stomach of the elephant and returned home.

The story is finished.

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10. The story of the *ndu̱* and the *kaŋə*.

The *ndu̱* and the *kaŋə*, it was they, they said they would go to dance at a place called Muthioni. And they, their quarter was called Kalalani by the people of Muthioni. Their eyes being small they didn't like to see people who have great eyes. They just expelled them. And the *ndu̱*, his eyes were small, but those of the *kaŋə* it is they, they were great. And the *kaŋə* said to the *ndu̱*: "Sew up my eyes, that they may be of the same size as those [of] yours, that we may not be expelled by the people of Kalalani". And the *ndu̱* took a needle[63] and a string and sewed up his eyes, that they became the same size as his own.

na ẕu̱ nɩβo mo̱ṭsɩə mbɵ na mau̱ta, mæ̱βak̲a na mæ̱kea mɩɩ̱o ɩl̲a ɩŋgɩ ẕo̱ta̱no[64] *na ma̱ƥɩ, ma-kẕuanẕa: "waẕa ndu̱!" — "waẕa kan̲ə!"*

ma̱ƥɩ, ma̱βɩk̲a waƥi̱nɩ na mo̱βa[65]*, mamænda kuṭsuŋga. na nɩwo kan̲ə watɩ̱nɩə kɩwalɩwa nɩ mæ̱ƥo na ane̱ṭsẕa kɩrɩ̱na, atwɩk̲ə ta ŋ̣gu̱ẕ. no̱kuẕ wa̱kɔ waẕ wa kwɩ̱ta ṇdu na wɩɩ, amulæ̱laŋgẕə ɩl̲a ndɩ̱. na nɩwo wæ̱tɩə ndu, a̱ṭsẕa: "e̱ẕə, wolelɩlɩlɩ, ẕe, ẕe, ẕẕa, ẕẕa! ẕækɩə mɩṭsonšo, wa-kondo. ẕa, ẕẕaẕ, woβæ̱le βa, wa-kondo? ẕe, ẕẕaɩ, woβæ̱lə βa, wa-kondo, nɩwe‿ndumu̱a, wa-kondo, ẕa!" na nɩwo ṇdu, æ̱ƥɩwa nɩwatule̱twə na wa̱ƥɩ watwɩwa, ma̱ƥɩ βaú̱ utæ̱ namulæ-laŋgẕa na ma̱ṭsɩo̱ka kuṭsuŋga. na wa̱ƥɩ wonðə wanæ̱na: "ɩl̲a ŋ̣guẕ ẕakuẕa, tɩænda ukúẕ wuu wa kalalà̱nɩ!" na kan̲ə atɩ̱nea, matɩ̱na kuṭsuŋga. ɩndɩ a̱kɩlẕa, æƥundea kukuẕa, kana waṭsẕa ul̲a muño̱ku wuma̱lɔ. ɩl̲a ndɩ̱ ṭsẕalæ̱la na mæ̱ƥo mak̲unukea*[69] *βaú̱ waƥi̱nɩ. nawo, wæ̱ƥɩwa wa̱ƥɩ waẕ wo̱túk̲u, kwɩ na mwæẕ. n andu ma muƥɩ̀o̱nɩ mo̱na u, maluŋgwa makɩkwa ɩṭsɩŋga ɩl̲a ṭsẕa mwa̱kɩ. na ndu æ̱pea, akɩ̱lẕə kukwa̱twa, alɩk̲a ɩmà̱nɩ, a̱twík̲a mundu wa maɩ̱ma. na̱ke kan̲ə atúl̲ɩl̲a, akwa̱ta mutɩ̱, atwɩka mundu wa mɩtɩ. — n‿æ̱la mwo̱naa ṇdu̱ ẕaṭsæmba-ṭsæmba, ɩkẕuŋgam̲a ẕæƥɩa̱wa ɩkɩmanðeṭsẕa kan̲ə, βal̲a βæ.*[70] *na kan̲ə na̱kə ɩl̲a wambaa utuk̲u kuu mɩtɩ̱nɩ, æƥɩa̱wa, akɩkul̲ẕa ndu βal̲a waβɩk̲e.*

wolo̱ta na̱kwa ṇdɩlo̱tə!

11\. *wáŋ̲u wa ṇdutɩ̱ na ṇðìŋgu.*

ṇdutɩ̱ na ṇðìŋgu nɩm̲o maɩṭsẕə, nɩmæ-kwænda kuƥɩ utɩ̱wa, makutaβə ŋombə.[71] *na má̱ṭsɩla manæ̱na: "ɩ̱̀nɩ nɩ kuƥɩ, tɩmanðíwə lɩú wa kuƥɩ naw̲o". na tɩw̲o mamanðɩwə lɩú na ma̱sẕa: "kɩo̱ko nɩ kuƥɩ". maẕa, mamam̲a. kwakẕa mo̱ṭsa mɩẕo. maɩ̱a‿nðɩ βaú̱ ƥo̱mə. na ṇðɩŋgu æ̱a muk̲a: "næŋgɔ uβẕu ul̲a wa̱kwa wa ndo̱!"*

And now they took red earth and fat and greased themselves and put on all their ornaments[64] and they went, greeting another: "*waɡa, ndu!*" — "*waɡa, kanə!*"

They went, they reached the dance and ranging[65] they continued to dance. And then the *kanə* began to feel pain in the eyes, and he sang so that he became like a *ŋguɡ*[66], but his song consisted in calling cunningly the *ndu* that he may untie those strings. And he called the *ndu*, saying: "*eŋə, wolelılı, ɡe*[67], *ɡe, ŋɡa, ŋɡa!* He has put on straps decorated with cowries, Wa-kondo. *ɡa, ŋɡaɡ*, where are you standing in the dance, Wa-kondo? *ɡe, ŋɡaɡ*, where are you standing, Wa-kondo. You, tear it up, Wa-kondo, *ɡa!*" And the *ndu* was dancing, and when a pause was made in the dance, they went aside and he unfastened him and they returned to dance. And the whole dance[68] said: "That *ŋguɡ* who sang, we want that song from Kalalani!" And the *kanə* began again [to sing], they continued to dance. Then he stopped, drawing his breath, in order that his beautiful voice might come out. Those strings gave way and the eyes became visible to the dancing people.[69] And the dance was in the night, there is the moon. And when the people of Muthioni saw this, they drove them away, throwing fire-brands after them. And the *ndu* finding that that he was near getting caught, entered a hole, became a man of the holes. And he the *kanə* caught hold of and climbed a tree, became a man of the trees. — And whenever you see the *ndu* incessantly running, stopping and standing upright, he is looking for the *kanə* where he is. And the *kanə*, he who usually calls from the trees at night, he is asking the *ndu* where he went.

May you dream and I, may I not dream [at all]!

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11. The tale of the black ants (*ŋduṭı* and *ŋðıŋgu*).

ŋduṭı and *ŋðıŋgu*, it is they, they said they want to go to the Galla-country, that they may, rob cattle.[71] And they deliberated saying: "To-morrow we go, let us look for food to take with us on the road". And then they sought food and said: "To-morrow it is [time] to go". They ate, went to sleep. At day-break they took their burdens and put them down on the "thome". And the *ŋðıŋgu* said to his wife: "Give me my sword and scabbard!"

amwætea. na ŋðiŋgi otsa, uŋoɓa. ındı uɓıu alæa kuluŋa. apundea muŋo, atılika kıtımba. uɓıu waɓaluka‿nðı, àkwa. nakə ŋdutı apæka muŋo atulika ukambu, náko àkwa. ıla ıta tsıo tsıaɓıka ɓaú.

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12. *kaɓaluku na mbıtı.*

kaɓaluku ŋdækıə u: aænda na munıambu. munıambu oa ŋıamu, oa ŋgondı. amwıta kaɓaluku: "mutıoɓıu[73]*, kua ŋıama ı, twændə, tukakómanə ɓaaıu". n‿akua, aænda, akómana na mbıtı, ıamwıa: "ı! naku ŋdwıla ŋıama!" — "tı sıakwa, nı sıa mutıætúmo". mbıtı apı. na tıɓo ıaændıə, akómana na mbıtı ıŋgı, wæwə: "ŋdwıla ŋıama!" amwıa: "uka, tuı, ŋgautwılə". tıɓo maændıə, maɓıka ɓala ɓæ ıɓıu, næŋə, ŋdasa muŋo. mbıtı æwa nı kaɓaluku: "kwata ıɓía ıı, ıkautumbə!" wakwátıə ıla ıɓía. kaɓaluku apı. akwaata, ækala ɓu matúku ıkúmı, aıkæa ulækıa. tıɓo wæsıə kuuka mbıtı ıŋgı, ıamwıa: "uudu umosætə u? ukwætə kı?" — "nınæwə nı kaɓaluku, uŋgwatə ıɓía ıı, ukandumbə". wæwə nı mbıtı ıŋgı: "ası! kaɓaluku akutaɓısıə ŋdæto sıa uɓuŋgu. lækıa noıuka, tuı". alækıa, tıɓo maændıə kuaɓakua maɓındı kuıosını.*

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13. *kaɓaluku na ŋıamu.*

ŋıamu nısıo sıosıə. sıæpwa nı pano na ıulınoı sıakomana wæŋı, sıakulanıaté: "uudu sıua ıaetə twıŋıwə manšı ɓa?" ŋšəu ıakulwa: "uuə muku, uuambıə usıawa tæŋə kwıpondə ɓua, twıŋıwə manšı ɓa?" ataɓısıə sıondə: "tutıə kıapı". sıatıa kıapı, sıasıa: "tukakómana aeko ɓaa, mundu akwætə nðe ıla ıakə". na sıapı, sıatında mıundə ælı, sıakómana mundə ula wa kælı. sıoka, mundu ukwætə nðe na ıpóka.

She brought him. And he took it and bound it around him. But the sword refused to sit properly. He pulled tight very much, the hinder-part broke. The sword fell down, he died. And he, the *ṇduṯi* laughed so much that he broke the lower jaw, and he died also. That war-party of theirs didn't reach further.[72]

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12. The hare and the hyena.

The hare, didn't he do so: He went with the lion. The lion killed an animal, a hartebeest. He called the hare: "*mutuɓɡu*[73], carry this meat, let us go, let us meet yonder!" And he [the hare] went carrying, met a hyena, which said to him: "Oh, you! Cut off a little piece of meat for me!" — "It isn't mine, it belongs to *mutuœtumo*".[73] The hyena went. Then he went further, met another hyena, which said to him: "Cut the meat for me!" He said: "Come, let us go, I will cut for you". Then they went, arrived where there is a stone, large and very high. The hare told the hyena: "Catch hold of this stone, that it may not fall upon you!" He took hold of the stone. The hare went away. He [the hyena] continued to hold the stone, standing there ten nights, because he was afraid to let it fall. Then another hyena arrived, said to him: "Why are you so thin? what are you carrying?" — "I have been told by the hare that I should grasp this stone, that it may not fall." The other hyena said to him: "Rubbish! The hare has told you words of lie. Let loose, come and let us go!" He let loose, then they went to gather bones yonder at the river.

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13. Hare and animals watching the water.

It was in the dry season and the animals met on the plain asking one another: "The sun is shining [very hot], where shall we drink water?" They asked the elephant: "You are old, you began to be born long ago before us all, where shall we drink water?" He told them all: "Let us fix a point of time". They fixed a point of time, saying: "The day after to-morrow we will meet here, everyone may take his digging-stick with him". And they went, stayed at home two days and met on the second. They returned, everybody carrying a digging-stick and an axe. And

na ɨndɨ ɨæ̨kala βaú utǽ, βæ βaþɨþɨnɨu. na ŋšəŋ okɨla, amau: "mɨwondðə βaa, utæɨnša kɨþɨma, ŋdakanɨwa manšɨ βaa". mbuku asɨa: "nɨnɨə, mumæŋaa, nundu ndæ na ŋðe na ɨþóka". sɨamwɨu: "ndukanɨwə manšɨ βaa". tɨβo wamæɨuə: "βaɨ undu". na ɨndɨno tɨβo sɨosɨə, sɨamunda kwɨnša na sɨæænša ndɨænǽŋə na sɨatæma maþanšu, sɨaɨa kɨþɨmànɨ.[75] *mbuku æwa: "ndukanɨwə manšɨ, ɨnuka!" ŋakə asú-ŋgea: "nɨ (na) manšɨ makwa masæo, a mænɨu nɨ maulweku". na ɨndɨ mbuku ænuka.*

mombaŋa, sɨakulanɨa: "ukutɨwa βaa nu, atueə kɨþɨma, mbuku ndakanɨwə manšɨ?" ŋgondɨ ɨasɨa: "nɨnɨə". ɨakulwa n'aŋgɨ: "oka, wɨmwɨkata?" asɨa: "nɨmukalɨa na ɨβuŋgu na ŋgɨmutonɨelæla uβìànɨ na ànɨ mwoka, mwɨ-mwíþea βaa uβìànɨ, ndonɨelælə". na nɨumu sɨaþɨ, ŋgondɨ atɨwa βu. na mbuku aɨ kwosa ɨku, aþɨ umanðu ukɨ wa nšukɨ. ona mɨàtu, n‿aþɨ, atwa, nokɨ umwə atwa musɨə kwakə. n‿aþɨ akua ɨku ɨtæ okɨ. n‿osa, atɨla ŋgunɨko sɨa ɨku ɨsu na ɨndɨ aþɨ, ǽþeu ŋgondɨ ækala mwonɨ. amɨusɨa: "waɨa, ŋgondɨ!" ŋgondɨ usɨsɨa, ɨamuusɨa: "waɨa mbuku!" — "wɨkata?" — "nɨtwea kɨþɨma". amukulɨa: "kɨɨkata kɨ-þɨma?" amwɨa: "n‿undu waku, ndukanɨwə manšɨ βaa". na ɨndɨ mbuku amwɨa: "ndunɨwa asu nɨ maulweku, nɨ manšɨ makwa masǽo". osa usǽkɨ, ækea ŋgunɨkònɨ, anɨænɨa, amba: "asɨ, asɨ, aaah! nanɨwa a manšɨ nɨkwatwa nu, ndɨβalúkə nɨkwə? mæ muɨo!" ŋgondɨ amwɨa: "næŋga, nšumə asu, mæanɨa muɨo u". amwɨa: "ndukə, usúmə!" ŋgondɨ ɨoka. mbuku osa usǽkɨ, atola, amwɨa: "sama, n‿a. ndɨ-nɨusaa manšɨ maþuku". ŋgondɨ anɨæ̀nɨa, amwɨa: "næŋga, nɨnɨwə, nokɨnɨwa a maɨtu manšɨ". amwɨa: "ndɨkwænda a mænɨu ma-þuku!" na ɨndɨno mbuku asɨa: "níŋguþɨ". æwa nɨ ŋgondɨ: "næŋga ɨndɨ, ŋgundə!"

they sat down there at the side, there is a cool, green place. And the elephant arose saying to them: "You all here, that one who does not dig the well[74], he may not drink water here". The hare said: "It is me [you are aiming at], you hate me because I haven't (brought) a digging-stick and an axe". They said to him: "You may not drink water here". Then he said to them: "Never mind that". And then they continued to dig, and they dug a large well and they cut thorny branches placing them around the well.[75] The hare was told: "You are not allowed to drink, go home!" And he, he answered: "I have my own good water, that of yours is muddy". And then the hare went home.

They gathered together asking one another: "Who is going to be left here guarding the well for us that the hare may not drink water?" The hartebeest said: "It is I". He was asked by the others: "If he comes, what are you going to do with him?" He said: "I will scratch him with the hoof and gore him with the horn and to-morrow when you come, you will find him here on the horn, pierced". And the animals went leaving the hartebeest there. And the hare went taking some calabashes, he went to seek honey. He saw bee-hives, went, took out honey, and some of the honey he carried home to his village. And he went taking calabashes which hadn't any honey [empty]. And he cut stopples to these calabashes and then he went, finding that the hartebeest was sitting on a tree which had toppled over. He greeted him: "*waza*, hartebeest!" The hartebeest looked, returned his bow: "*waza*, hare!" — "What are you doing?" — "I am guarding the well". He asked him: "What is the matter with the well?" He said to him: "It is on your account that you may not drink water here". Then the hare told him: "I don't drink that water, it is muddy, I have my own fine water". He took a grass-stalk, putting it through the stoppel, he licked saying: "Oh, oh, aaah! When I drink this water, who may catch hold of me[76] that I may not fall down and die? It is sweet!" The hartebeest said to him: "Give me, that I may taste that which is so sweet". He said: "Come that you may taste!" The hartebeest came. The hare took the grass-stalk, dipped it saying to him: "Try, here it is. I don't use to drink bad water". The hartebeest licked, saying: "Give me that I may drink, then you may drink this water of ours". He said to him: "I don't care for that bad water of yours!" Then he

amwɩa: "ax[77]*, makwa manɩusawa nɩ mundu, oβetwə". ŋgondɩ amwɩa: "mboβændɩ, wɨ-næŋga, mɩnɩwə!" æwa: "ɨkala βaa kɨtɨnɩ ɩndɩ". ækala kɨtɨnɩ. ooβa, oβa ŋgondɩ. n‿auɱɩa ŋgua, ataβea ɩku, sɩausua. na mbuku aþamba, n‿osa ŋgua. ænuka. ŋgondɩ ɩæa mbuku: "munɩanɩawa mbuku, þasɩa!" mbuku amwɩa: "þauwa nɩ manšɩ a mænɩu!" ænuka.*

nɩámu sɩoka sɩonðə, sɩoka, sɩæþea ŋgondɩ nɩ mboβə. ɩakulwa: "woβuwə n‿u?" asɩa: "ax! nɩ ulɩ wɨ βaa kɨtɨnɩ". aþauwa[78] *nɩ nɩamu ɨsu ɨŋgɩ. sɩanɩwa manšɩ, sɩænuka, sɩatɩa‿ŋgo, sɩamwɩa: "twea kɨþɩma!" ɩamæa: "ændaɨ, na mukoka, mumbɨþɨə βaa ùnɩ".*

ŋgo ɩatɩwa ɩɨ ɩoka. ákoma. kwakɩa. na mbuku kɩoko ɩoka na ɩkú, ɩɨketə ukɩ ŋgu-ukònɩ sɩa ɩkú. ɩokækala muonɩ oka usɩa‿ŋgo: "waɩa, ŋgo!" ŋgo ɩusɩsɩa. ɩǽþea nɩ mbuku, ɩausɩa mbuku: "waɩa mbuku. wa-uma βa?" amwɨa: "nauma utáβa manšɩ". — "wauma utáβa na ku?" — "na ku, kɩ-þɩmànɩ kɩakwa, naβukwɩɩə". — "næŋga, nšamə!" amwɨa: "kosamə, n‿a". osa usækɩ, atola tunɩmɩ ŋgunɩkonɩ. ŋgwasama, asɩa: "ndɩaæɯa masæoβetə u". mbuku osa ɩkú, asɩa: "n‿uβo, ɩndɩ, munɩanɩawa, uŋgwí-nuka". ŋgwamwɨa: "næŋga, nšamə ɨŋgɩ". amwɨa: "aɩə". — "wɨ munɩanɩawa, næŋga, nšamə ɨŋgɩ!" mbuku amwɩa: "aɩ![79] *manšɩ makwa manɩusawa nɩ mundu, æ mwoβə". ŋgwamwɩa: "ukomboβə noɩnə*[80] *unɩwə". — "ænda βaú kɨtɩnɩ ŋgwoβə na ŋgɩunæŋga, unɩwə". ŋgo aɨ kɨtɨnɩ, ækala‿nðɩ. mbuku osa ulɩ, oβa‿ŋgo. nauɱɩa ŋgua, ataβá manšɩ, ɩku sɩauswa. naþamba n'osa ɩkú, ænuka.*

nɩamu sɩoka, sɩoka, sɩǽþea ŋgo oβetwə kɨtɨnɩ. akulwa: "woβuwə nu?" — "ax, ndɩ

said: "I am going". The hartebeest said: "Give me then, that I may drink!" He said: "Only a person who is tied up is able to drink my water". The hartebeest said: "Well, tie me up and then give me, that I may drink!" He was told: "Sit down here at the tree!" He sat down at the tree. He tied, tied the hartebeest. And he took off his clothes and fetched [water] in the calabashes, they filled. And the hare took a bathe, took his clothes and went home. The hartebeest said to the hare: "Friend hare, let me loose!" The hare said: "That water of yours may loose you!" He went home.

All the animals came, came to find that the hartebeest was tied up. They asked him: "Who has tied you?" He said: "Oh, there was a string on the tree". The other animals let him loose, they drank water and went home, leaving the leopard, saying to him: "Keep watch over the well for us!" He said to them: "Go, and when you come back to-morrow, you will find me here".

The leopard was left there alone. He fell asleep. It was getting light. And in the morning the hare came with calabashes, he had poured honey in the stopples of the calabashes. He came, sat down on the fallen tree, greeting the leopard: "*wa̧a*, leopard!" The leopard looked, found that it was the hare, greeted him: "*wa̧a*, hare! Where do you come from?" He said to him: "I have been fetching water". — "Where have you been fetching water?" — "Yonder in my well, I have dug it with my hands". — "Give me, that I may taste!" He said to him: "Take and taste! Here it is". He took the grass-stalk, dipped it a little into the stopple. The leopard tasted, saying: "I haven't tasted so good [water] as this". The hare took the calabashes, saying: "Good-bye then, friend. I go home". The leopard said to him: "Give me, that I may taste again!" He said: "No". — "You are my friend, give me, give me, that I may taste again!" The hare said to him: "*a̧!* Only a person who is tied up may drink of this water of mine". The leopard said: "Come and tie me up; and then give me to drink!" — "Go to that tree that I may tie you, and then I will give you, that you may drink". The leopard went to the tree, sat down. The hare took a string and tied the leopard. And he took off his clothes, fetched water in the calabashes which he filled. And he bathed, took the calabashes and went home.

The animals came, came to find that the leopard was tied up to the tree. They asked him: "Who has tied you?" — "Oh,

mundu unamboβa, nı kɨtı kɨ na ndı". aþauwa, nısıanıwa manšı. sıæa munıambu: "nuə, utwea kɨþıma!" munıambu ækala βu utæ wa kɨþıma. àm kwakıa, mbuku oka, akwetə ıku. ækalıla mwo, ausıa munıambu. munıambu asısıa, æþea nı mbuku, akulwa: "wauma βa?" — "nauma utaβa manšı". — "wauma utaβa na ku?" — "naku, naβukwıŋə kɨþıma". amwɨa: "maæβa?" — "tı a βaa ıkumı". — "kwanıa, nısısıə!" — "uka, usısıə ındı!" munıambu oka, asısıa, mbuku osa usæ̆kı, æa munıambu: "æka! ŋgunə usámə!" osa ukı ŋgunıkòmı. munıambu ásuma, amba: "auu! ndıawwa maswoβetə u!" amwɨa: "nınıusua mw usamo u. æka, nosə ıku, nıændə". munıambu amwɨa: "aauh, munıanɨaua mbuku, nduŋə, nšamə ıŋgı!" — "aɨ! manšı makwa manıusaua nı mundu w mwoβə". amukulıa: "wamboβa nunə manšı nunıwə, uβenə?" — "ee". — "wɨnæŋga, kɨkú kɨæβa?" mbuku osa kɨkú, akúnua, amwɨa: "tı kɨ! nduǽnə, kɨıuseə? wumına kı, ndukunæŋga kɨ kɨŋgı". amwɨa: "ukomboβə ındı, na ukɨnæŋga!" amwɨa: "ɨkala‿nðı, ŋgwoβə, na waβena ŋgɨþasıa". — "umboβeə βau kɨtım!" munıambu aþı, ækala‿nðı kɨtìm na mbuku osa ulı, oβa munıambu. osa ıkú, aþı utáβa manšı. ıku sıausua, aıa utǽ. uþamba, osa ıkú, ǽnuka.

nıámu sıoka, sıǽþea munıambu w mwoβə. sıamukulıa: "woβuwə nu?" — "noβuwə nı kɨtı, kɨ ndı". — "kɨþıma kɨ kɨnoku mundu?"[81] *— "uıə, kɨnoka mundu, nı kɨtı kı, kɨ ndı". tıβo nšəu ıewwə nı nıamu: "— — — — —*

Now the elephant, the wisest of all the animals, is left as warden of the well, but in spite of his strength and his cun-

nobody tied me, but the tree has strings". They loosed him and drank water. Then they said to the lion: "Now it is your turn to keep watch for us over the well". The lion sat down at the edge of the waterhole. The next morning when it was getting light the hare came, carrying calabashes. He sat down on the fallen tree, greeting the lion. The lion looked at him, finding that it was the hare he asked: "Where do you come from?" — "I have been fetching water". — "Where have you fetched it?" — "Yonder in that direction. I have dug a waterhole with my hands". He said to him: "Where is the water?" — "It is here in the calabashes". — "Show me, that I may see!" — "Well, come and look!" The lion looked, the hare took a grass-stalk, saying to the lion: "Don't! I will give you, that you may taste!" He took out some honey from the stopple. The lion tasted and said: "*aaa!* I never tasted so good water." He said to him: "I am in the habit of drinking water of such a taste. Keep away that I may take the calabashes and go". The lion said to him: "*aaah*, my friend hare, give me to taste again!" — "*a̰!* Only a man who is tied up is able to drink of my water". He asked him: "If I let you bind me, will you give me to drink so much as I like?" — "Yes". — "Give me, where is the calebash?" — The hare took the calabash, pulled out the stopple, saying: "Here it is! Don't you see that it is filled? When you have finished this one, I will give you the other". The lion said to him: "Well, come and bind me and then give me!" He said: "Sit down that I may bind you, and when you have got enough I will loose you". — "Tie me here at the tree!" The lion went, sat down at the tree and the hare took a string and tied the lion. Then he took the calebashes, went fetching water, filled the calabashes, put them aside, took a bathe, took the calabashes and went home.

The animals came, found that the lion is tied up. They asked him: "Who has tied you?" — "I was tied by the tree which has strings". — "And nobody has been here at the waterhole?" — "No, nobody else has been here, it is that tree, which has strings". Then the animals told the elephant: "— — — — — — — — —

ning he shares the same fate as the others, hence the meeting between him and the hare may be omitted here.

na nzamu sıondðə sıoɓwa, ɓatiala ŋgumu. na ŋgumu tıɓo waísıə: "mıŋgukwata mundu, ula woɓaa andu!" tıɓo waɓotıe mansìmı. ıakomıə. kıwakıa æilıə mansìmı, æıua: "kuŋgulu, kuŋgulu". æɓıþa. mbuku oka, asısıa, æþea: ɓaı mundu. asıa: "u! natuŋganıa umwoɓa, ndınamwııə, ŋganıusaa mansı?" ataɓıə mansì, aıa ıkú, aumıa ŋgua, aɓota mansìmı kuþumba. naþı. aɓotætə mansımı, auŋgametə: tıɓo waændıə, akwatwa ku u ŋgumu. akwatwa kula kuŋgı. waísıə: "ukuætə muı wa kıtı!" æwa: "ukana‿mbu, umandðə ala ukuea‿mbu!" tıɓo waþæısıe kısıþə mansìmı, æa ŋguu: "kwata! mau n‿asu. lækıa ısu, nı mıı!" ŋgun alæa ulækıa. amwıa: "waæma ulækıa, mıŋgukúna na ŋgundı!" ákuna u[83] na moko, mæ ælı. ŋgun ıakwata moko ondðə ɓamwə: "ası, ası, asısı: kwı, kwı!" ŋgumu amwıa: "æka ukuıa muno!"

nıɓo nzamu sıókıə na ŋgumu aumılıa mbuku uþæını na nzamu sıosa mbuku, sıoɓa na maþúŋgu ma mauu. mbuku amæa: "mukınıwa mansı ndækıa raıa sıuànı, nomə na mukımbua, mþuwə, nıɓeə uı sıua, noma". sıaıa mbuku sıuanı na sıanıwa mansı na sıaumıla uþæını. tıɓo mbuku ıaumıə ndı na ıakusıa ndı. ıta sıa moko, sıatılıka. ıakusıa ıla sıı mau, sıatılıka. okıla, usæmba. sıasıa: "kwatai mbuku, æuþı!" nzamu sıusæmba, sıaetıə: "kwatai, mbuku no usu, kwatai, mbuku no usu!" asæmba, aa, aþı utula kımànı ıulu. æa nzamu: "ndınamwıə, ımunda kunıwa mansı ɓu kıþımànı!" na nzamu sıamwıa: "maúndu maku maıtónııka, twatuma ndo!" na mbuku aka kunıwa mansı kıþımànı ındı.

And all the animals got tied up, except the tortoise. And the tortoise said: "I am going to catch that one who is in the habit of binding people!" Then she went into the water and went to sleep there. When it was getting light she heard, she was sitting in the water: "*kugguḻu, kugguḻu*".[82] She hid herself. The hare came, looked around, found there was nobody. He said: "*u!* I have bound you all, didn't I tell you that I should drink water?" He fetched water, put down the calabashes, took off the clothes and went into the water to take a bathe. He had gone down into the water, he was standing up-right; then the tortoise caught hold of his leg and caught hold of the other. He said: "You have got hold of the root of a tree!" He was told: "Call for help, that you may find those that you are calling!" Then he dipped the tail into the water saying to the tortoise: "Seize, here are the legs. Let that loose, it is roots!" When the tortoise refused to let him loose he said: "If you don't let me go, I will beat you with my fists!" He hit him so[83] with both hands. The tortoise seized hold of both the arms: "*as̱i, as̱i, as̱is̱i; kwi, kwi!*" The tortoise said to him: "Don't make such a noice!"

Then the animals came and the tortoise drew up the hare in the open air, and they seized him and bound him with banana-bast. The hare said to them: "While you are drinking, let me loose yonder in the sun that I may dry, and then you may kill me when I have got warm and dried in the sun". They placed the hare in the sun, drank water and came back. Then the hare bit the strings and pulled the strings, those strings of the arm, [until] they gave away. He pulled the strings, those of the legs, they gave away. He got up, ran away. They said: "Catch the hare, he is going!" The animals ran after him saying: "Catch the hare, there he is, catch the hare, there he is!" He ran away, disappeared, went to climb the top of a hill. He said to the animals: "Didn't I tell you, I would continue to drink water there in the well!" And the animals said to him: "It isn't possible to fight with the hare, let us make friendship!" And the hare continued to drink water in the well.

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14. *wanu wa mbuku na mbɩtɩ.*

mbuku nɩɩo ɩatuma ndθ na mbɩtɩ na maka kwɩpɩa βumwə. na mbɩtɩ apɩ usɩɩma. apɩ usɩɩma, mbuku osa kaβɩu, atɩlaŋga ɩndo sɩa mbɩtɩ sɩonðə ɩsɩpə. n‿apɩ nšɩùnɩ, apɩ, ǽkeu ɩsɩpə walɩkunɩ wa nšɩa na ɩndɩ ækala. mbɩtɩ ɩaumu nšɩmìunɩ, ɩoka pomə, ɩæwa nɩ mbuku: "ukɩla tɩɩ ukonə βala ɩndo sɩaku ɩpælælə!" na mapɩ, mǽpeu ɩsɩpə ɩmwætə. tɩβo waísɩə: "tɩkwatə, tɩkuə. ɩndo sɩɩkɩata ɩ, ɩkæ upælæla na‿nðɩ?!" makwata kɩsɩpə: "tukue kɩsɩpə, ndæka kupɩ. ndukwatə muuo! ɩɩ![84] ndukwusɩə!" makusɩa. kɩsɩpə kɩatílɩka. æwa: "ndɩambeə ukwɩa tæŋə tɩkusɩə muuo. waæmu na kɩatílɩka, kɩápɩ na‿nðɩ. ɩndɩ uka, tusɩsɩə ɩla ɩŋgɩ mbæ!" mapɩ, mǽpeu kɩsɩpə kɩŋgɩ, nakɩo makusɩa, kɩatílɩka. æwa: "ɩndo ɩ sɩɩkɩata? otwakusɩa, kɩkatɩlɩka". mamuna ukusɩa ɩsɩpə sɩonðə, pɩuh!

na mbuku apama, atua βandu βakə na ndθ ɩakə na mbɩtɩ ɩalwa kukwa. mɩunðə ɩonðə akæa mbɩtɩ: "uka tɩɩ kwakwa, ŋgukwapesɩə!" mapɩ kwakə, mbɩtɩ akanæwa ɩɩa, akanɩwa.[86] anɩwa, mapɩ kundu kuŋgɩ utambuka. akasɩoka mbɩtɩ akoka munðɩ uŋgɩ, akupesɩa mbɩtɩ ɩɩa. ɩæsa ukulɩa mbuku: "ɩndo ɩ sɩɩ ɩtulo sɩa ɩsɩpə waumɩsɩə βa?" — "ɩɩ! tɩ sɩakwa, nataβɩə nakú na nakú". mbɩtɩ amanɩa, ɩndo nɩ sɩakə, moa ndθ na mbuku, aluŋgwa nɩ mbɩtɩ, akæa, mbɩtɩ osa ɩndo sɩakə.

wanu utwanú.

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14. The story of the hare and the hyena.

The hare, it is he, he made friendship with the hyena, and they continued to tend their cattle together. And the hyena went hunting. When she had gone, the hare took a knife and cut off the tails of all the cattle of the hyena. And he went out on the road and put the tails in a crack in the road and then he sat down. When the hyena came back from the hunt and reached the *ḽoma*, the hare said to her: "Come and let us have a look where your cattle have disappeared!" And they went to the place where the tails were "growing". And he [the hare] said: "Let us pull! What is the matter with these cattle, they are disappearing in the ground!?" They caught hold of a tail. "Let us pull the tail, that he may not go in further. Seize hard! *ıı!*"[84], pull hard!" They drew, the tail broke. He said: "Didn't I tell you long ago that we must pull very hard, but you didn't care and now he broke and went down into the ground. Well, come along and let us draw out the others further away!" They went and found another tail, and they pulled it [until] it broke. The hare said: "What is the matter with these cattle? Just when we are pulling, the tail will break". They pulled all the tails and they broke all, *pu̯h!*[85]

And the hare moved and lived at another place, but his friendship with the hyena didn't die. Every day he said to the hyena: "Come to my place that I may give you food!" They went to his place, and the hyena was given milk to drink. When they had drunk they went out for a walk. Another day the hyena comes again and he gives her milk. She asked him: "Where have you got these cattle of yours with the tails broken?" — "*ıı!* They belong to me, I have robbed them at that and that place!" Now the hyena understood that it was her cattle, and she killed the friendship with the hare, expelled him and he ran away. And the hyena took her cattle back.

Is not the story long enough now?

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15. *wanu wa munʒambu na ŋguku.*

munʒambu nuco wosıə, watıwıə kıapı na ŋguku kıa ukıta, nundu wa munʒambu wıændu musıə wa ŋguku nakə ŋguku alau. matwıə kıapı, makómana, munʒambu na atumía ıkúmı naıo ŋguku na atumía ıkúmı. mækalu‿ndı mambelılıa ıkwánı. na makómana, munʒambu waluma "u, u, u", naıo ŋguku ıasıa: "ku-ku, kuú! musıə u nı wakwa tu!" [87] *"atumía matata umataŋıa": ækaı naı!" malea, sıatwıə kıapı. kıáßıka sıakómana, sıambelılıa mænu. ındı sıakwatana kau, sıokıta. ŋguku ıaßunıa munʒambu na mbwa, waumwa mua, ıatußıa atumıa: "osaı maa asu!" sıokıta ıŋgı. munʒambu waumwa ıtáma. atumía mækıwa nı ŋguku: "osaı!" munʒambu wæpea wakılwa ßınıu, wakéa, waı kıpækànı.*

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16. *waßaluku, munʒambu na ŋguo.*

waßaluku na munʒambu mátuma ndə. ındı nuco waßaluku waændıə kukæpıa munʒambu, makæpanıa. ındı nıuo munʒambu waændıə ṇšıima na waßaluku na wakwatıə ndə, wəa, wanæŋga waßaluku mupınšıo u‿undu mæ ndə. waßaluku osa ıla ndə, apıša, aıa na akua nıama ıla sıa ndə. ataßıa munʒambu: "undu ukəka kwakwa, ŋgukwaıa nıamu nænə". munʒambu wakulıa waßaluku: "nıamu ısu nænə ukamıumıu ßa, unıvetə u?" amwıa: "ŋgakwonıa". na nıuo mækalılə matúku maıŋgı, munʒambu wæsıə kupı kwa waßaluku akæpanıa. na waßaluku ındı nıuo waßaluku wataßısıə munʒambu: "ukıla, tuı!" waßaluku osa kıpæmbə, amanða maıo ma nıamu ıla ıkwvetə na nıuo maændıə usìnı, ula wı ŋguo. waßaluku waændıə kıtını, kı ßakúßı na ndıa, osa

15. The story of the lion and the cock.

The lion, it is he, he fixed a point of time with the cock that they would fight, because the lion wanted the village of the cock but he, the cock, refused. They fixed a point of time and then they met, the lion together with ten old men and he, the cock, with ten old men. They sat down and began the proceedings. And they met, the lion roared *u*, *u*, *u*, and he, the cock, crowed: "*kuku*, *kuú*, this village belongs to me alone!"[87] The old men tried to bring them together: "Avoid all acts of violence!" They refused and fixed a [new] point of time. When the time had come, they met and began to talk the matter over. Then they caught hold of one another and started to fight. The cock scratched the lion with his claws, scratched out the entrails. He said to the old men: "Take those entrails!" They fought again. The lion lost the liver, the cock threw it to the old men: "Take [it]!" When the lion found that he was losing all his strength, he got frightened and went away into the wilderness.

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16. The hare, the lion and the hippo.

The hare and the lion made friends. And the hare went to visit the lion and they visited each other. Then the lion went out hunting with the hare and caught a waterbuck, which he killed and gave as a present to the hare because of their friendship. The hare took the waterbuck, skinned him, ate and carried away the meat, saying to the lion: "If you will come to my place, I will kill a large animal for you." The lion asked the hare: "Where are you going to get that large animal, you who are so small?" He said to him: "I will show you." And they stayed at home many nights, then the lion went to the hare to pay him a visit. And the hare, then the hare said to the lion: "Get up and let us go!" He took a vessel for keeping honey, looked up some teeth of dead animals, and then they went to a river where hippopotamus were to be found. The hare went to a tree near a pool, took those teeth and put them into the

ala mao na ænšila ıtına wa kıtı. ındı nıyo amwıa munıambu: "lısu kıtını kı ulu!" munıambu walısılə ulu kıtını. wataʋwa nı kaʋaluku: "wonu ŋguo ıuámıla. kwata, wuáə! na nıyo wıkalə, woʋesıə!" waʋaluku osa kıʃæmbə n‿aʃæŋgea ʋakúʋı na ndıa, aŋga kıʃæmbə. akıasıa: "ŋguo, undu wıkalaa manšını, umıla, wone‿nðı ıkunesıa mao!" na ındı ŋguo ıaúmıla. ıakwatwa nı munıambu, ıogwa. na ındı munıámbu waıʋwa nı waʋalúku. "ındı nıwamanıaté, nındonıa kwonıa wuı wakwa wa kuaa nıamu nænə". naıú waʋaluku æwa nı munıambu: "umba utıwa ʋaú usını!" ındı ŋguo ımwə ıaumıla, ıaluŋgıa kaʋaluku muno. waʋaluku ukaıa. ukıta munıambu na nıyo munıambu wasıokıə, usæmbetə. waluŋgıa ŋguo, ıasıoka manšını. na makua nıama, maʃı, mænuka.

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17. waʋaluku na mbıtı.

kwækınwaté? nı mbıtı ıaasısıə mwıtu na ıasıa, ıatwaıa muʃonı ındı. na ıútuma ndə na waʋaluku. mundı umwə mbıtı ıæa waʋaluku: "ndwə kwa muʃonwa wakwa!" waʋaluku ætıkíla na ındı maʃı kwa muʃonı. máʋıku manðwa lıú, maıa, mbıtı ıalæa kuʋuna. ındı makoma. mbıtı ıúlıku (k)uıa mıæu[88] n‿unduwanša ıkıasıa: "kwa nðonı kukomaw‿u, na mbuı ndıkwə kıoko!" makoma, utuku waʋaluku auma. atıa mbıtı ıkomætə. naıo ıaumu, ıatıla ndəmə mwıʃə, uıa. ındı osa maúta. aʋakaŋga mbıtı kuu mwı wonðə na kuu kanıwa. ındı kwakıa undu mamuka, masısıa, máʃea ndomə ntıletwə mwıʃə. ındı masısıa mbıtı, máʃea ıı na mauta kuu kanıwa na mwı wonðə. ındı nıyo muʃonı wa mbıtı asıaté: "æʃwa unuátıə mbuı sıaku ʋaa. osa utwáə ıla ıŋgı sıonðə!" nıyo waʋaluku asıa:

ground at the foot of the tree. Then he said to the lion: "Climb the top of the tree!" The lion climbed the tree. The hare said to him: "When you see a hippo coming up, catch and kill him! Then sit down and wait!" The hare took the honey-vessel, approached the pool closely, beating the honey-drum saying: "Hippo, you, who are living in the water, come out and see how the ground makes teeth grow!" Then the hippopotamus came out and was caught and killed by the lion. In that way the hare paid the lion. "Do you understand now that I am able to show my cunningness in killing large aminals". And now the hare was told by the lion: "Remain yonder at the river!" Then a hippo came up and drove the hare away. The hare cried, called to the lion and the lion returned running and expelled the hippo which returned into the water. And they carried the meat, went, returned home.

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17. The hare and the hyena.

How did it happen? The hyena was paying for a girl and brought cattle to his father-in-law. And he made friends with the hare. One day the hyena said to the hare: "Bring me to my father-in-law!" The hare agreed and they went to the father-in-law. When they arrived, they were given food and they ate, the hyena did not have enough. They went to sleep. The hyena began to . . . ?[88] . . . because of hunger saying: "With my father-in-law it is to sleep in this way, but to-morrow a goat must die!"[89] They slept, but in the night the hare went out leaving the hyena sleeping. And he went out, cut off the tail of a ram, ate. Then he took the fat[90] and greased the hyena here[91] over the whole body and here around the mouth. And when it was getting light, the people awoke, looked and found that the ram's tail was cut off. And when they looked at the hyena, they found that he had fat around the mouth and over the whole body. Then the father-in-law of the hyena said: "Because you have brought some goats here, make haste with bringing those which are still due!"[92] But the hare said: "Fetch a *kaputu* and let us try that!"[93]

"manðaɨ kɨþıtu tuzə![93] *kwateaɨ kɨŋga*[94] *mwakı, tukılə na ula wɨlıka mwakìnı nıwə wızə mbuz!" na ındı makwatea kɨŋga mwakı, ındı waβaluku osa, atúlıla, úkıla mwakı. nazo mbıtı zatúlıla, zálıka βaú mwakìnı, na zaβza nı mwakı. muþónı wa mbıtı amanzaté nızo ɨtılılə ndemə mwɨþə. nazo mbıtı zewa: "osa mbuz sɨaku utwáə, ndwıtonza utwa mwıtu ukɨza mbuz!"*

ındı mbıtı zatwa ındo sɨaıo na zeþuwa ndıtonza kuþı nesa, nıβetə nı mwakı. zataβza waβalúku até: "munzanzawa, ıŋga ındo ındı!" waβaluku aβıþu ındo, atwa nšıa ɨŋgı, nakə mbıtı aþı nšıa ɨŋgı, alæa wona ındo sɨakə ɨŋgı.

wanu wıunú.

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18. *wanu wa mbıtı.*

mbıtı sɨaændıə kutaβa ındo. sɨaþı, sɨataβa ındo, sɨaætə musıə. na sɨaza kɨþıtu[95], *sɨasıaté: "mundu umwə akataβə manšı ma kuua ŋoloŋgı akılısa kıtını asɨaesɨə mwænə ŋombə akɨuka, tukeə. ɨla ɨŋgı ıkɨúa lıú." nuŋo sɨasɨa: "þı, mukatulə matu ma kwıkza‿nðı!"*[96] *ɨmwə zasza: "ekaɨ utula matu, nındonza kukwata ŋombə mukaþınša na muɨnèŋga nzáma n‿undu nıkwetə ŋombə, mukɨþınša." akwata ŋombə, nı ŋgıto muno, mbıtı zaβalúka, zùkwa. ɨŋgı zasza: "nındonza ukwata, mukaþınša". zakwata, zùkwa. ɨmwə zalısa kıtını. zasza: "nılısə βaa, nısɨasɨə mwænə, akɨuka, tukæə". ɨmwə zaþı utáβa manšı, ıkwætə ma ma ŋombə kanzwa. zona kɨu kɨaıo manšìnı, zasza: "nıŋgwı ukwata maza*[97] *mæ manšìnı." na ındı zaβota manšını nðını, zúkwa. ɨla ɨŋgı sɨætæla, ɨtıamıóna, sɨátuma mundu uŋgı,*

Set fire to a basket[94] that we may jump over it and he who falls into the fire is the one who has eaten the goat!" Then they set fire to a basket, and the hare jumped and passed over the fire. And he, the hyena, jumped but went into the fire and he burnt himself. Now the father-in-law of the hyena understood that it is he who has cut off the tail of the ram. And the hyena was told: "Take your goats away! You who are in the habit of eating goats may not take the girl".

Then the hyena took his goats and cattle, and because he was so badly burnt by the fire that he was not able to walk properly, he said to the hare: "My friend, drive the cattle!" The hare hid the cattle taking them another way, while he, the hyena, went another, and he did not see his cattle any more.

The story is long enough so.

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18. The story of the hyenas.

Some hyenas went to rob cattle. They went, robbed cattle and brought them home. And they ate the *kapṯu*[95], saying: "One man has to fetch water for cooking and another to climb a tree to look out for the owner of the cattle, if he is coming, that we may be able to run away. The others have to cook the food". Then they said: "Go and break leaves to put on the ground!"[96] One of them said: "Don't break any leaves, I am able to hold the animal while you are skinning, and then you will give me some meat because I hold the ox while you are skinning." He caught hold of the ox, it was very heavy, the hyena fell down and died. Another said: "I am able to hold while you skin". He caught hold of [the ox] and died. One climbed a tree saying: "I will climb here that I may look out for the owner, if he is coming, that we may run away." One went to fetch water, carrying the entrails of the ox in the mouth. He saw their shadow in the water and said: "I am going to take those entrails in the water." And he went down into the water and died. The others waited, and when they did not see him they sent another man saying: "Go and look for

sɪumwɪa: “þɪ, ukusɪsɪə uloŋgɪ undu wækɪə!” ɪuænda, ndæamuwona, ɪǽþea kɛndu kɪa utaβa manšɪ βaú. ɪtɪetə tumúla tunɪ̀nɪ, ɛla ɪŋgɪ. ɪβotɪə manšɪ̀nɪ tæŋə. ɪakwata, ɪaɪa, ɪaǹua kɪu kɪa ma nðɪ̀nɪ manšɪ̀nɪ. ɪúsɪsɪa kɪu naɪo úβota βaú ndùnɪ. ɪàkwa.

nuɪo ɛla ɪɛ kɛtɪnɪ, ɪona ɛla ɪŋgɪ ɛkuŋmɪa muþóɪ ɪaβalúka, nɪkɛænda muþóɪ, ɪakwa. na ɪŋo, ɪɛ‿nðɪ ɪasɪa: “aɛ! usu waβaluka, mwænə wa ŋombə mwokɪə, nɪŋgéə!” nuɪo uɛukɪla úkwa nɪuŋgu ɪa muþóɪ. ɪɛ mbɪu, ɪaβɪa nɪ muþóɪ, wétɪka, ɪàkwa. sɪondə sɪúþela n‿undu wa kɛþɪtu kɛú sɪaéə.

wanu wɛanú.

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19. *munɪumbu na mbɪtɪ na ŋguŋgu.*

munɪambu mwaændɪə ŋguŋgùnɪ, wúlɪka maβɪànɪ nðɪ̀nɪ, wasɪa sɪana, ɪnɪa mbæ. sɪanáŋæβa muŋo. sɪaŋmala. asɪoka, asɪa, ɛŋgɪ, ɛlɪ. kaŋwə kàkwa. na mbɪtɪ matuku onðə amænda kuuka βaú akɛmanða maβɛndɪ, akɛluŋgwa nɪ munɪambu. ɪæsa kuþɪ, ɪækea mɛɪo næsa mwɛ wonðə ta mundu, ækɛɪa: “ɪɪ, ɪɪ, ɪɪa, ɪɪa!”[98] akulɪwa nɪ munɪambu: “nɪ kɪaŋ?” — “nɪmanða mundu waɪtu, waɪə kɛþækùnɪ tæŋə. nataβɪwə n‿asa na mwaɪtu, màkwa. ŋgamanða mundu usu.” — “wætawata?” — “ætawa munɪambu.” — “ɪndɪ βaɪ undu, æþwa wɛ wa mbaɪtu, uku wɪkalæ‿nšɪ, wáaə kana!”

matúku onðə munɪambu aþɪ usɪɪma, mbɪtɪ akɪtua na mwana. sɪua ɪmwə munɪambu wæsa kumwía: “wona watɪndaa mwana, utɪkuɪə maβɛndɪ, nɪ uþuku muŋo!” n‿aþɪ usɛŋma na mbɪtɪ æŋa nšu, ñama nɪþælɪlə sɪonðə. asɪa: “aɪ! ŋgaɪu kɪaŋ?” nɪŋguɪa ɛβɛndɪ, nɪe, ndɪtaβɪa munɪambu”. osa ɛβɛndɪ, amænda kuɪa:

the other one what he is doing!" He went, did not see him but found the vessel for fetching water there. The one who had fallen into the water had left a little of the entrails. He took them, ate and got sight of the shadow of the entrails in the water. He looked at the shadow, and then he, too, went into the pool and died.

And when that one who was in the tree saw the other one pouring out the soup, he wanted to get some and fell down and died. And that one who is below said: "*aʒ!* he fell down, the owner of the cattle is coming, I will run away!" And getting up he broke the pot with the soup. It is hot and he got burnt, when the soup ran out, and died. All the hyenas perished because of the *kɜɲ̱tu* which they had eaten.

The story is long enough now.

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19. The lion, the hyena and the cave.

A lioness, it is she, she went into a cave among the rocks, and there she bore children, four. They grew up very quickly and went away. And she returned and bore again, this time two. One of them died. And every night a hyena used to come there looking for bones, and she was expelled by the lion. And one day she put on nice ornaments over the whole body, just like a human being, and she cried: "*u, u, ŋ̱a, ŋ̱a!*"[98] The lion asked: "What is the matter?" — "I am looking for a member of our family who got lost in the wilderness long ago. My father and mother told me, when they died, that I should try to find that person." — "How was he called?" — "He was called lion". — "Well then, because you belong to our family you may remain here and take care of the child!"

The lioness went out hunting every day, and the hyena stayed at home with the child. One day the lion said to her: "You may not eat bones when you are nursing the child, it is a very bad habit!" She went hunting and the hyena felt very hungry, but all the meat was finished. She said: "Oh! What am I going to eat? I will eat a bone, I, but I won't tell the lion about it." She took a bone and ate: "*ko, ko, ko*".[99] Suddenly the bone broke and a piece hit the head of the child.

ko, ko, ko.[99] *kɪluŋgu kɪatálɪka, kʒatonʒa ka̱na ʝɟoŋgo. ka̱na kamænda kwɪʒu, asæmba mɪtuḵɪ, akwa̱ta ka̱na, a̱sʒa: "ah, ah, aah, nɪŋgwɪ̱sa kwa̱wa nɪ munʒambu!" kàḵwa. a̱þɪ. aɪ̱a‿nðɪ kɪþumàɪ̱nɪ, aβwɪ̱ka ŋgua næ̱sa, kama̱mɔ. "ɪndɪ nɪŋguumala̱, ɪ̇nændə, ṇdɪkæ̱sə kwa̱wa nɪ munʒambu. nɪŋgwɪ kutáta̱ kɪla̱ kɪþɪ̱o̱mo kʒa munʒambu, nɪændə kwɪ̱tu". to̱ndu munʒambu, akɪænda kuuma̱la, a̱sʒa: "βɪŋgu-βɪŋgúka!"*[100] *n‿á̱sʒo̱ka: "lɪnda, línda̱na̱!"*[1] *ṃbɪṯɪ a̱þɪ mwo̱mo̱nɪ, amba: "βɪŋgu-βɪŋguḵa!" βaβɪŋguḵa βandu βæana̱.*[2] *átata̱ kwɪkea mutwə, asʒo̱ka, a̱sʒa: "aʒ! ṇdɪtonʒa kuuma̱la u̱!" a̱sʒa: "lɪnda, lɪndana!" ṇumba ʒalɪnda̱na ʒonðə. wamænda: "lɪnda, tɪndana!" kɪ!*[3] *asʒo̱ka kwɪa, æ̱ʒa munʒambu n‿us̱u βakúβ̱ɪ asæmba mɪtúḵɪ, aɪ kuma̱ma na ka̱na. mwæ̱nɔ o̱ka, a̱sʒa: "βɪŋgu-βɪŋguḵa!" ñumba ʒaβɪŋguḵa βandu βanɪ̱nɪ. a̱sʒa ɪŋgɪ: "βɪŋgu-βɪŋguka!" ʒaβɪŋguḵa ʒonðə. ulɪḵa ṇumba, amwɪ̱ta: "ṃbɪṯɪ!" — "woʒ!" — "ṇdukɪlə, wæ̱tə mwa̱na, nɪþambʒə!" — "akomu̱ oʒeú, oʒeú, ukuḵa". — "βaɪ̱ undu, næŋgə, nɪþambʒə!" — "aʒə, æka kwamukʒa mwa̱na!" — "βaɪ̱ undu". — mækalaŋga, mækalaŋga, maβu̱βa mwa̱kɪ. — "æ̱tə mwa̱na ɪndɪno!" akwa̱ta mwa̱na, a̱sʒa: "kæ̱ndɪ, no̱ʒu, na, wamwændʒa*[4]*, unduḵwo̱na mwa̱na mu̱mɔ ṇdækɪlaswa mwa̱kɪ".*[5] *— "ɪndɪ βaɪ̱ undu, ætþuwa mbaɪ̱tu ɪtɪkɪlaswa mwa̱kɪ osa, utwáɔ kɪþækà̱nɪ!"*[6] *ṃbɪṯɪ atwa̱ mwa̱na kɪþækà̱nɪ, a̱þɪ kumænda kuʒa. munʒambu amɪtɪə: "ṃbɪṯɪ tuə!"*[7] *— "woʒ!" — "wɪkuata?" — "muþaŋga nɪ mu̱mo muno̱, ṇdutonʒa kutónʒɪḵa mɪtúḵɪ".*[8] *ṃbɪṯɪ a̱ʒa, amwɪ̱ta ɪŋgɪ: "ɪ ɪ!*[9] *wɪkuata?" — "ṇdɪkwɪʒə muþaŋga nɪ mwɪ̱tu muno̱?!" — "ee". æ̱sa kɪumɪ̱na, asʒo̱ka ṇumba. asʒo̱ka, munʒambu asɪsʒa kanʒwa, æ̱þea nɪ nðak·ɪ́mɔ. a̱sʒa: "ee, βaɪ̱ undu". amanʒa, ṃbɪtɪ nɪwoaʒə mwa̱na. osa θa, o̱βa ŋgɪŋgo. ṃbɪṯɪ amænda kwɪʒa:*

It began to cry and the hyena hurriedly took it, saying: "Oh, oh, the lion will kill me!" The child died. She put it on a sleeping-skin on the ground and carefully covered it up with some clothes, as if it had been sleeping. "And now I will get out and go away. I will try that strange talking of the lion, that I may go back home." When the lioness wanted to go out, she in fact used to say: "*ɓɪggu-ɓɪgguḵa!*"[100] and returning: "*lɪnda, lɪ́ndana!*"[1] The hyena went to the door saying: "*ɓɪggu-ɓɪgguḵa!*" It opened so much as so.[2] She tried to put the head through but returned saying: "Oh! I am not able to get out in this way!" She said: "*lɪnda! lɪ́ndana!*" The house closed up entirely. She continued: "*lɪnda, lɪ́ndana!*" No result. She began to cry, then she heard that the lion was near. Quickly returning she went to sleep with the child. The owner came saying: "*ɓɪggu-ɓɪgguḵa!*" The house opened a little. She said again: "*ɓɪggu-ɓɪgguḵa!*" It opened entirely. She entered the hut calling: "Hyena!" — "Yes!" — "Get up and bring the child, that I may wash it!" — "It fell asleep just now, just now when you came." — "It does not matter. Give [it] me, that I may wash it!" — "No, don't wake the child!" — "Well, I don't care then." They kept on sitting down for some time, then they made a fire. "Now give me the child!" The hyena took the child saying: "Take it, here it is, but as you see, *wa-mwendʒa*[4], it is not good to pass a boy over a fire!"[5] — "Never mind, if it is so that people of our family can't be handed over a fire. Take it and carry it out into the wilderness!"[6] The hyena went away with the child and then began to eat it. The lion called her: "Hyena!" — "I am here." — "What are you doing?" — "The earth is very dry and hard, it is not possible to make a hole quickly."[8] The hyena continued to eat, the lion called her again: "*ɪ, ɪ!*[9] What are you doing?" — "Have I not told you that the earth is very hard?!" — "Yes." The hyena finished her meal and returned to the hut. When she came, the lioness looked at her mouth and found blood there. She said: "Well, never mind." She understood that the hyena had killed the child. And she took a sinew and tied it round her neck.[10] The hyena was

"ɪᶇa! ɪᶇa! wa-mwændɪa, wɪkàta? nɪggukwa!" — "kɪlɪa! nɪggwɪ usɪɪma. wænda kukwa, ukwə, tondu woaɪə mwana wakwa!" munɪambu aþɪ.

mbɪtɪ amænda kwɪᶇa, æsa kwɪᶇa nɪ mbɪtɪ ɪggɪ. n‿ɪsu ɪauka: "wa-mwændɪa!" — "wa-mwændɪa!" — "ɪ, ɪ! woɓetwə kɪau ɪndɪ?" — "noɓetwə nɪ kulæa mauta". — "ɪ, ɪ! nanɪə, ggakuþasɪa na ggaɪoɓa, gganæwa mauta?" — "ee, nɪᶇo". aþaasɪa ɪla mbɪtɪ na ɪaɪova. ɪaþɪ. munɪambu auka, asɪsɪa: "ɪ, ɪ! u n‿ula mundu, ndɪə ɓaa?" — "aɪə!" — "nu?" — "nɪggwænda mauta, ndunæggə ta mbɪtɪ ɪla ɪggɪ". — "ɓatí undu, ukaþɪ usɪɪma nakwa". amuþasɪa, maþɪ, maɪ usɪɪma. munɪambu θa nžaɪ. amanða θa ula muþækə muno, oɓa ñama sɪonðə: "kændɪ ukńə ñama, tínukə!" amba: "aɪ, aɪ, nɪggwɪᶇa wo kuu ƀɟoggo muno nɪ ulí!" — "tuþɪ!" ænda mbæ. anoa muno, æþwa ñama nɪ sɪɪggɪ na ulɪ nɪᶇo nukwænda kulɪka ƀɟoggo nðɪnɪ. maþɪ, akómana na mbɪtɪ ɪggɪ: "wa-mwændɪa!" — "wa-mwændɪa!" — "nduṇə ñama ggakɪla!" — aɪ, nɪ sɪænə, nɪ sɪa munɪambu". — "aæɓa?" — "tɪ uᶇɪa mbæ". — næggə ɪndɪ katɪtɪ, nakɪlə!" — "aɪ! kændɪ, unðæsɪə, ukuə, akaunæggə sɪɪggɪ kuɪa musɪə". — "mbaɪkɪa ɪndɪ!" nakua, nakə ɪla ɪggɪ ɪasæmba. munɪambu éþea nɪ mundu uggɪ, amukulɪa: "wauma ɓa?" — "nauka kutæþɪa mundu usu. næggə ñama!" maþɪ musɪə. aþɪ umukulɪa kana æ wa mbaɪ ɪla ɪa mundu ula usæmbɪə. "ee, nɪ wa mbaɪtu" — "na ɪeń wuka kɪ?" — "nɪkua, wɪsə, unæggə ñama, nɪɪə". — "æþwa mbaɪ-ɪænɪu nɪᶇo moaɪə mwana wakwa, nɪggwɪ ukulanɪlɪa". osa θa, oɓa kɪa kɪ kɪa mwæla, oɓea ɓań ñumba ɪulu.[11] *osa ñama, oɓa ƀɟoggo n‿θa uggɪ, waænda kulɪka ƀɟoggo. "ɪᶇa! ɪᶇa! wa mwændɪa! þasɪa! nɪggukwa! ggakunægga gombə!" — "ndɪkwænda gombə!"*

crying: "Help, help! *wa-mwœndẓa*, what are you doing? I am dying!" — "Shut up! I am going out hunting. If you want to die, you may die because you killed my child!" The lion went away.

The hyena continued to cry and another hyena heard her. This one came: "*wa-mwœndẓa*". — "*wa-mwœndẓa*". — "*ı, ı!* Why are you tied up?" — "I am tied because of refusing some fat." — "*ı, ı!* And I, if I let you go and then tie myself, will I also get some fat?" — "Yes, certainly." He made the hyena loose and bound himself. The hyena went away. The lioness came back, she looked saying: "*ı, ı!* Is that the fellow I left here?" — "No!" — "Who are you then?" — "I want some fat, you may give me as well as the other hyena." — "Well, let go, you may go out hunting with me." She let her loose and they went hunting. The lion killed a zebra, took a very narrow piece of skin and tied all the meat together: "Take the meat and carry it and let us go home!" The hyena said: "Oh, oh, the string hurts me badly here on the head!" — "Let us go!" The lion took the lead. The hyena got very tired because of the great quantity of meat and the string which cut deeply into the head. Going further she met another hyena: "*wa-mwœndẓa!*" — "*wa-mwœndẓa!*" — "Give me some meat to eat!" — "Impossible, it doesn't belong to me, it belongs to the lioness." — "Where is she?" — "Yonder ahead." — "Give me a little only that I may eat." — "Well, let me loose and carry, and when you reach the village she will give you plenty." — "Good! Help me with the load!" And she carried [the meat], but the other one ran away. The lion finding another fellow asked her: "Where do you come from?" — "I am helping the other one, give me meat!" They went to the village. The lion asked her if she is of the same family as that one who ran away. "Yes, she is of our family." — "And why do you come here now?" — "I carry that you may give me meat to eat". — "Because it is people of your family who have killed my child I will avenge." She took a sinew, tied it round the little finger [of the hyena] and bound her there at the top of the hut.[11] She took the meat and tied it to the head with another sinew, which cut into the head. "Help, help! *wa-mwœndẓa!* Untie! I am dying! I will give you cattle!" — "I don't care for cattle!" —

— "ŋgakunæŋga mwitu!" — "ṇdikwænda!" — "indi, æka, ŋgakunæŋga mwaitu!" — "ṇdikwænda mwæn̂zu!" — "indi kɪβæti kɪakwa!" "ṇdikwænda!" ulí walɪku ḱjoŋgo, ạkwa.

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20. wanzu wa waβaluku na mbiti na munzambu.

waβaluku watúmiə ndo na mbiti, amitaβisiaté: "uka, ŋgakwónzə nzama!" na nuno ɪosiə kɪondo kɪâ mbiti, zatoŋ̂a βaa itina. na indi maþi ŋguŋgàni, βala munzambu wasimea. waβaluku wosiə nzama, ana, aβena. nakə mbiti ɪosa nzama, ɪækea kɪondòni. ɪaβaluka‿nði. ɪatinda, ikinzamáwa[12] ni nzama imwə. waβaluku ana nzama, awena, aþi, átia mbiti βaú ŋguŋgàni kwa munzambu. indi munzambu woka, wǽþea mbiti βaú nzumba. wamikulia: "umíeku?" ɪasia: "nukiə ukukæþia." siakoma na kwakia munzambu átaβia mbiti: ikalaa na twana twakwa βaa!" aþi usimi na nuno mbiti ɪauma maβindi ma nzamu, ila munzambu woaiə twnə. sina ɪaβiuβa. na indi iβindi imwə ɪatálika, ɪatoŋ̂a kasiwí ka munzambu mutwə, kala kakomætə muþaŋgani. kàkwa. munzambu oka wiɪo, wǽþea, mbiti ikuetə kana. amitaβia: "æte kana, noŋgiə!" mbiti ɪasia: "ai! kana kakomóɪeú, kæ na to." ɪæwa: "ætə noŋgiə". ɪamwea: kana nikakomætə. — "i, i, iɪa nuumbalia, ætə!" — "mǽtelə βa? na kana kaúmə kaikiláwa mwaki". na indi munzambu amuia: "ætə!" na ɪanæŋgelu munzambu kana βaú iulu wa mwaki. munzambu wasisia, æþea, kana ni kakwa. wakulia: "kana kækiata?" — "ṇdiamutaβia kana kaumə kaikiláwa mwaki". na nuno munzambu wataβísiə mbiti: "osa kana, utwáə,

"I give you my daughter!" — "I don't want her!" — "Only let me go and I will give you my mother!" — "I don't want your mother!" — "Well then, my wife!" — "I don't care!" The string had cut through the head and she died.

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20. The story of the hare, the hyena and the lion.

A hare made friends with a hyena and said to her: "Come and I will show you meat!" And he took the bag of the hyena and made a hole in the bottom. Then they went to a cave at a place where a lion used to hunt. The hare took meat, ate and got enough. And the hyena took also some meat and put it into the bag. It fell down. She spent a long time bothering herself[12] with this first piece of meat. The hare ate meat, became satisfied and went away, leaving the hyena there in the cave of the lion. In the meantime the lion came back and found the hyena there in the house. She asked her: "Where do you come from?" She said: "I have come to visit you." They slept, and when it was getting light the lion said to the hyena: "Remain here with my children!" She went hunting and then the hyena chewed bones of animals which the lion had killed long ago. The sun was very hot. And one bone broke and hit the head of one of the cubs of the lion, which was sleeping on the ground. It died. In the evening the lion came and found the hyena carrying the baby. She said to her: "Bring the child that I may suckle it!" The hyena said: "*aẓ!* The baby fell asleep just now, it is very sleepy." She said: "Bring it that I may suckle it." She said to her: "The baby is sleeping." — "*ι, ι*, the milk is bothering me, give [it me]!" — "Where shall I bring it? It is a bad thing to pass a boy over a fire." But the lion said: "Bring it!" and she passed the child across the fire. The lion looked at it and found that it was dead. It said: "What is the matter with the child?" — "Did I not tell you that you may never pass a boy over a fire." And the lion told the hyena: "Take the child away!" The hyena took the child, brought it away, began to eat it [but] was told: "Bring it back!" She brought it back and the lion found that the child

uk\u00e6\u0331kz\u032f\u0259 \u0268\u00fe\u00e1k\u0331a!\u201c na mbit\u0331\u026a z\u032fosa ka\u0331na, z\u032fatw\u00e1\u0331 k\u026a\u0331\u00fe\u00e6k\u00f9\u0331n\u026a, z\u032fa\u0331z\u032fa, z\u032f\u00e1taβ\u0331wa: \u201ctu\u014bga!\u201c z\u032futu\u014bga. munz\u032fambu \u00e6\u0331\u00fea. ka\u0331na n\u026a kale\u0331ku. wam\u0268ku\u0331lz\u032fa: \u201ckana k\u00e6\u0331kata?\u201c mb\u026at\u026a z\u032fa\u0331sz\u032fa: \u201cna\u00ed\u0331a ka\u0331na\u203fn\u00f0\u026a. n\u026a kale\u0331ku n\u026a mu\u00fewa.\u201c z\u032f\u00e1tuβwa: \u201ctw\u00e1\u0331 \u0268\u014b\u0331g\u026a!\u201c na z\u032futwa\u0331, z\u032fa\u0331\u00fe\u026a, z\u032fa\u0331z\u032fa \u0268\u014b\u0331g\u026a. na \u0268nd\u026a nu\u0331\u032fo mu- nz\u032fambu waβ\u026andz\u032fa. wamanu\u0331\u032fa: \u201cmb\u026at\u026a n\u026az\u032fo \u0268kuz\u032fa ka\u0331na.\u201c wos\u026a\u0259 mb\u026at\u026a, wamuβou munu\u0331o, z\u032falu\u014bgwa. \u0268k\u00ed\u0331lz\u032f\u026a kuk\u0331wa.

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21. *kal\u0331aβ\u00e1k\u0331u na munz\u032f\u00e1mbu.*

kal\u0331aβuk\u0331u tw\u0259 wat\u00fam\u0331\u026a\u0259 nd\u0259\u0331 na munz\u032fambu. na ma\u0331\u00fe\u026a, ma\u0331\u00fe\u026a us\u026a\u0331\u032fma, mo\u0331a\u0331 nz\u032f\u00e1m\u0331u, ma\u0331z\u032fu nz\u032f\u00e1m\u0331a. z\u032fa\u00fewel\u0331a, ma\u0331\u00fe\u026a, ma\u0331s\u026a\u0331\u032fma \u0268\u014bg\u026a, ma\u0331\u00fe\u026a, mo\u0331a\u0331 nz\u032fam\u0331u \u0268\u014bg\u026a, \u014bgond\u026a. kal\u0331aβuk\u0331u ataβ\u00edw\u0259 n\u026a munz\u032fambu: \u201clat\u0331z\u032fa mwa\u0331k\u026a mus\u0331z\u032f\u0259 u\u0331z\u032fa!\u201c \u1e43buk\u0331u a\u0331\u00fe\u026a, osa mu\u00fea\u014bga, aβaka\u014bga[13] mwz\u032f\u0331 wo\u0331n\u00f0\u0259. o\u0331ka, \u00fa\u0331taβz\u032fa munu\u0331z\u032fambu: \u201caz\u032f, nna- kwa\u0331twa n\u026a andu ma mus\u0331z\u032f\u0259 u\u0331z\u032fa na mamb\u0259a na mambak\u0331a mu\u00fea\u014bgo\u0331\u201c. \u00e6\u0331wa n\u026a munz\u032fambu: \u201cos\u0331a uto\u0331 wa\u0331kwa, ulat\u0331z\u032f\u0259 mwa\u0331k\u026a nau\u0331\u032fo!\u201c a\u0331\u00fe\u026a βakuβ\u0331\u026a na mus\u0331z\u032f\u0259 us\u00ec\u0331n\u026a, oso\u0331ta wa munz\u032fambu, \u00e1\u0331tula, as\u026az\u032fo\u0331ka, \u00e6\u0331a munz\u032fambu: \u201cuta wa\u0331ku n\u026a- watul\u0331wa n\u203fandu ma mus\u0331z\u032f\u0259 u\u0331z\u032fa.\u201c amwa: \u201cah, βuz\u032f\u0331 undu. osa k\u0268a\u014bg\u026a k\u0268 k\u026a\u032fa\u0331kwa, ulat\u0331z\u032f\u0259 mwa\u0331k\u026a nak\u0331z\u032fo\u201c. \u1e43buk\u0331u osa k\u0268a\u014bg\u026a, a\u0331\u00fe\u026a n\u017e\u026a\u00f9\u0331n\u026a, osa \u0268β\u00ed\u0331a, a\u00eda k\u0268a\u014bg\u026a ul\u0331u w\u00e6\u0331β\u00ed\u0331a, osa z\u032f\u026a \u0268\u014b\u0331g\u026a, o\u0331a\u0331 k\u0268a\u014bg\u026a: \u201cmut\u026a\u0331\u00e6tum\u0331o[14], ah, n\u026a\u014bgw\u026a\u0259, n\u026a- n\u00f0\u026an\u026a\u0331w\u0259 n\u203fandu az\u032fa, n\u026amo\u0331a\u0331 k\u0268a\u014bg\u026a.\u201c mu- nz\u032fambu amutaβ\u0331z\u032fa: \u201cs\u026as\u0331z\u032fu nz\u032fam\u0331u! n\u026a\u014bgul\u0331at\u0331z\u032fa mwa\u0331k\u026a.\u201c a\u0331\u00fe\u026a, a\u0331latz\u032fa mwa\u0331k\u026a. \u1e43buk\u0331u as\u026as\u0331z\u032fu k\u0268t\u0331\u026a, utul\u0331u mut\u0331u k\u0268t\u0331\u026an\u026a ul\u0331u, a\u00eda n\u00e6\u0331sa t\u00e6\u0331ta\u0331, alun\u0331z\u032fu. osa nz\u032fama ak\u0268tulz\u032fa k\u0268t\u00ec\u0331n\u026a, mu- nz\u032fambu o\u0331ka. akw\u00e6\u0331t\u0259 mwa\u0331k\u026a, amw\u026a\u0331a: \u201cmut\u026a- \u0259\u0331βz\u032fu[14], w\u0268ka\u0331ta?\u201c amw\u0268a: \u201cw\u0268\u014b\u0331gu\u0331lz\u032fa, n\u0268ka\u0331ta, \u1e47dukwo\u0331na undu n\u00e6\u0331ka.\u201c \u2014 \u201cn\u00e6\u014b\u0331ga kasam\u0331a kan\u026a\u0331n\u026a \u0268nd\u026a!\u201c \u1e43buk\u0331u amutaβ\u0331z\u032fa: \u201c\u1e47d\u026aun\u00e6\u014bga!\u201c munz\u032fambu amw\u00eda: \u201cmut\u026a\u0259\u0331βz\u032fu, n\u00e6\u014b\u0331ga kan\u026a\u0331n\u026a!\u201c

was partly eaten. It asked: "What is the matter with the child?" The hyena said: "I put the child on the ground and the white ants ate it." She was told: "Take it away again!" She took it, went and ate still more. But the lion thought the matter over and understood that it was the hyena who had eaten the baby. It seized the hyena, beat her very much and expelled her. She died very soon.

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21. The hare and the lion.

The hare, it is he, he made friendship with the lion. They went hunting, killed an animal and ate the meat. When it was finished they hunted again and killed another animal, a hartebeest. The lion told the hare: "Fetch fire in the village yonder!" The hare went, took earth and rubbed [13] the whole body. He went back and told the lion: "Oh, the people of that village caught me and they beat me and rubbed me with this earth." The lion said to him: "Take this bow of mine with you and go and fetch fire!" He went near the village at the river, took the bow of the lion, broke it and returned saying to the lion: "The people of that village broke your bow." He said to him: "Never mind, take this snuff-bottle of mine with you and go and fetch fire." The hare took the snuff-bottle and walking along the road he took a stone, placed the snuff-bottle upon the stone, took another one and smashed the snuff-bottle into pieces: "*mutuætúmo* [14], oh, I have told you that those people are bothering me, they broke the snuff-bottle." The lion said to him: "Take care of the meat! I will go and fetch fire." He went to bring fire. The hare looked at a tree, broke leaves at the top of it, put them very nicely and spread them out like a bed. And he took the meat and climbed the tree. The lion came, carrying fire and said: "*mutuɵðu* [14], what are you doing?" He said to him: "You ask me what I do, don't you see what I am doing?" — "Give me a little piece of meat!" The hare said: "I don't give you!" The lion said to him:

— "*βatiə, ænda!*" *amwɪa:* "*ukanʒwa manžɪ βa?*" — *ŋgakwonʒa, undu mɪnʒwa manžɪ.*" *osa kɪkú, atɪla ŋgɪŋgo ʒa kɪku, aseoβʒa kɪkú kanʒwa nææsa, aβota nðɪnɪ. auma na kɪku, aβotætə nðɪnɪ, aβɪŋgɪlɪtʒa kɪkú. nɪkʒaþɪ usɪnɪ, mbuku nðɪnɪ. munʒambu asʒa:* "*ukaɪ, mwonə kɪkú kɪɪnʒwa manžɪ*". *mbuku anʒwa manžɪ, áβena, ænuka. auma, ataβʒa munʒambu:* "*ndɪnakwɪŋə ŋgakwonʒa, undu nɪnʒwa manžɪ!*" *munʒambu æa mbuku:* "*nɪnamanʒa*". — "*ànɪ ndwɪmanʒa, undu nɪuka unʒwa.*"

unɪ kwakʒa mbuku atula matu, oβa mwɪ wonðə. auma kɪtɪnɪ ulu, aþɪ usɪnɪ. munʒambu æ βaú utǽ. mbuku aβota manžɪnɪ. munʒambu aína: "*ukaɪ, mwonə matu mæánʒwa manžɪ!*" *mbuku ænuka, atula kɪtɪnɪ ulu, amwɪa:* "*nɪwona, undu nanʒwa manžɪ!?*" *munʒambu æa mbuku:* "*ànɪ ukoka unʒwa manžɪ ɪŋgɪ, nɪnámanʒa.*" *akoma mbuku. aþɪ ànɪ, atwa nʒækɪ. munʒambu æβɪþa kɪþækɪnɪ. mbuku oβa nʒækɪ mwɪ wonðə aþɪ kɪþɪmànɪ, asʒa:* "*mambalutwa, mba, mba, ulukaɪ, musɪsʒə kana nɪ βoʒ!*" *munʒambu oka kaβóla, nukuŋgetə, wakwata mbuku. amba:* "*asɪ, asɪ, sɪ, sɪ, sɪ!*[17] *mutɪætúmo, mutɪætúmo, nɪŋgwɪβa ŋgondɪ ʒaku!*" *munʒambu amɪkulʒa:* "*nuundɪβa?*" — "*ee, nɪŋgwɪβa umundɪ*". *æa munʒambu:* "*tuþɪ tukatámbukə!*" — "*tuþɪ ɪndɪ!*"

maþɪ kutámbuka, maþɪ musʒə kwa mbuku. amwɪa: "*ænda nʒumba!*" *osa wau wa ŋgondɪ, ɪla moaɪə na munʒambu tænə, aúmala βaú‿nža, ǽnžɪla βaú muþaŋgànɪ, æa munʒambu:* "*βɪndʒa βaú nʒumba, nɪŋgukwɪβa*". *auna:* "*nʒamukaɪ*[18], *mwonæ‿nðɪ ɪkumæsʒa maʒo!*"[19] *nʒamu sʒoka nɪŋgɪ muno, sʒaɪna sɪonðə na mbuku βamwə:* "*mwonæ‿nðɪ, ɪkumæsʒa maʒo!*" *mbuku asʒa:* "*kɪlʒaɪ, nɪmutaβʒə, ulokwɪwa waànɪ, aændaə nʒumba, akatuβa manžɪ βaú nʒuŋgùnɪ, akanʒwa*". *ula waþɪ*

"*mutiə̱bʐ̑u*, give me a little!" — "Not a bit, go away!" He said: "Where will you drink water?" — "I will show you how I drink water". He took a calabash, cut off the neck of the calabash, made a fine mouth and crept inside. Remaining inside he began to roll the calabash. It went to the river, the hare within. The lion said: "Come and see a calabash drinking water!" The hare drank water, became satisfied, returned. He went out [of the gourd] saying to the lion: "Did I not tell you that I would show you how I drink water!" The lion said to the hare: "I understand." — "To-morrow you will not understand how I drink."

The following morning the hare broke leaves and tied them over the whole body.[15] He went down from the tree and went to the river. The lion is there close by. The hare went into the water. The lion sang: "Come and see the leaves drinking water!" The hare went back home, climbed the top of the tree saying: "Did you see, how I drank water!?" The lion said to him: "To-morrow you may come to drink again, I understand now." The hare went to-sleep. And the following morning he cut grass. The lion hid in the wilderness. The hare tied grass over the whole body[16] and went to the waterhole saying: "Butterflies, *mba, mba*, fly to see if he is here!" The lion came slowly stealing and caught the hare. He said: "*asɩ, asɩ, sɩ, sɩ, sɩ!*[17] *mutuə-tumo*, I will pay you for your hartebeest!" The lion asked him: "Will you pay me?" — "Yes, I am going to pay you to-day." He said to the lion: "Let us go for a walk!" — "Well, let us go!"

They walked and came to the village of the hare. He said: "Go inside the hut!" Taking a rib of a hartebeest which they had killed long ago he went outside the hut and put it into the ground[18], saying to the lion: "Keep quiet here in the hut, I will pay you." He sang: "Animals, come and see how [the ground is letting teeth grow]!" Many animals came, all singing together with the hare: "Come and see how the ground is letting teeth grow!" The hare said: "Shut up, I will tell you: who is thirsty may go into the hut and take water in a pot there and drink." The lion caught and killed everybody who went into the hut. He

nzumba, munzambu akakwatu, akoa. munzambu ækaletə nzumba, ṇdætonzıa ukoa. nzamu sıonðə ıla sıaþı nıumba, munzambu akwata. ṃbuku atuβıa nzamu ıla ıŋgı: "kılıaı, nımutaβıə ndæto nžæo. tuβíŋgeı muβéa[20]*, waþı u nı usæo!" sıaβıŋga muβéa nzamu sıonðə. munzambu waúma nzumba, puuh, woa sıonðə pıu. ṃbuku ækala βaıa uté. amwıta "mutıætúmo! ṇdıakwıβa?" amuıa: "ee, nuandıβa. zeú ndwı undu nakwa, zeú nıtwatuma ndo!"*

wau nıwáþæla.

In the following tales (nr 22—28) both animals and human beings appear. Most of them cannot be called tales about ani-

22. *mwıtu na kakulı.*

mwıtu aı kwıa[21] *mundanı na walıka nı ŋgulı. na zeú kakulı katıtı kauka, kamukulıa: "nukwænda munda wænzu utælıka?" — "ee, nıŋgwænda." namwıa: "wıúa moŋgu unı, wılısa kıtanı*[22]*, umbıtə, nıukə." nalısa kıtanı, amwıta: "wa kasıla*[23]*, ṇduukə! ŋgulı mukıa, ŋgùkwa ŋgıkunanıa mwanakə umwə, ṇduukə." ıauka, maþı, kaıa moŋgu, maþı kısumbanı*[24]*, makoma, maıŋga kılumı*[25]*, æ na kakulı. mwıtu aþı waþını, atıa kakulı βaú mundanı. auka usısıa munda wııo, æþea, ndunalıka. ænuka musıə akoma. na unı auka kwıa. na mwanakə auka, æþea, kala kakulı kæ na mwıtu kıtanı ıúlu, maıa moŋguı. mókıla, malıka kısumbanı, maıŋga kıluumı. na mwanakə asıoka. ænuka. aþı, ataβıa mukúə: "þı, ukasısıə undu mwıtu wa nzukwə wıkaa. asumbawa nı ŋgulı."*

was sitting in the hut, he did not even dare to cough. And he caught all the animals which went into the hut. The hare said to the other animals: "Be silent, I will tell you something nice. Let us shut the entrance to the craal [20], we will have a fine dance!" They shut the entrance, all the animals. The lion went out from the hut, *puh*, and killed them all. The hare sat down aside and called him: "*mutiatuno!* Have I n't paid you?" — He answered: "Yes, you have paid me. Now I have nothing against you, now we have made friendship!"

The story is finished.

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mals, properly speaking; however, as I do not consider that I have enough of them for a special group, I let them follow here at the end of the proper tales about animals.

22. The Girl and the little Baboon.

A girl went out to watch a field, in which baboons used to eat [of the crop]. And a little baboon came, asked her: "Do you wish that [the crop in] your field does not get eaten?" — "Yes, that I wish." He said to her: "If you boil some vegetables to-morrow [and then] climb up on the watchman's stand [22] and call me, I will come." And she climbed up on the watchman's stand [and] called to him: "Wa Kasila [23], come!" (I am not able to translate the rest of her utterance). He came, they went to eat vegetables, went into the granary, they slept [and] sexual intercourse took place between them [25], between her and the baboon. [Then] the girl went to a dance, leaving the baboon there in the field. She came [back] in the evening to watch the field [and] found that the crop was not eaten [by the baboons]. She returned to the kraal, went to bed. The next morning she went again [to the field] to watch. And a young man came and found the girl sitting together with that baboon up on the watchman's stand. They were eating vegetables. They got up, went into the granary [and] performed coitus. The young man returned, went home [to the kraal]. He went and said to the girl's elder brother: "Go, and you'll see what your mother's daughter is up to. She is lying with a baboon."

na mwanaɪnʒa[26] *aƥɪ unɪ kusɪsʒa. ona aúa moŋgu. n‿alɪsa kɪtanɪ, aɪna: "wa kasɪla! kaluŋgu kæ muʒo mundanɪ.** *ŋgulɪ mukʒa, ŋgàkwa ŋgɪunanʒa mwanakə umwə. ŋgàkwa, ŋgɪunanʒa." kala kakulɪ kaúka, katula kɪtanɪ, kaɪa moŋgu. maƥǽa, múlɪka kɪsumbanɪ, makoma, æ na kakulɪ. mwɪtu aƥɪ waƥɪnɪ, útɪa kakulɪ βaú kɪsumbanɪ. mukúə auka, oa kala kukulɪ.*

na mwɪtu aɪna waƥɪ, ænuka. ǽsɪla mundanɪ. æƥea, kakulɪ kaβalukətə, koauwə nɪ mukúə na kukɪlwa nɪ ɪβía[27]. *akæa: "n̩dukɪlə wa kasɪla!" alæa kukɪla.*[28] *"n̩dukɪlə! kana wɪ na ŋgulu?" kalæa kuukɪla. asɪsʒa æƥea nɪ kakwu. n‿ænuka musʒə, alɪsa βwɪnɪ kwakə. akulwa n‿ɪnʒakə: "wɪwa nɪ kʒau?"*[29] *amuβɪƥa. makoma. kwakʒa auka mundanɪ, æwa nɪ mwana-ɪnʒa: "wɪaswa nɪ kakulɪ ka, nɪmɪoaʒə?" okɪla. alɪsa mutɪnɪ aβaluka, àkwa, βaú βa-twɪka ndɪa næŋə, musʒə usu wonðə wanaŋgɪka, walɪka ndɪanɪ.*

na mwɪtu asʒuka na kakulɪ nako kaƥaɪuka. na matɪna kwɪkala, nðɪ ʒonðə ʒaŋala manžɪ, βatuwə ɪla ndɪa ʒa mwɪtu. tɪβo mbɪtɪ ʒauka kunʒwa manžɪ. amukulʒa: "undu unʒwa manžɪ ŋgɪkutuma, ukaβɪkʒa uβo?" mbɪtɪ ʒa-mwɪa: "ee". — "ukaɪnata?" — "ŋgaɪna uu". ʒæwa: "aɪ, aʒə!" katumbu[31] *kauka, kæwa: "undukwænda kunʒwa manžɪ, nukuβɪkʒa uβo?" — "ee, nɪŋguβɪkʒa". — "ukaɪnata?" nuwə aɪnaté: "mutumía; wɪ maluʒa. tæma ŋgetɪ! kɪβatɪ, wɪ maluʒa, tua nʒɪkɪ! wa-wɪlɪla akɪlʒɪ kuuka na mbaʒka kutúa, ɪla ɪkwɪla ƥomə, ɪa kʒuβɪ."*

katumbu kanʒwa manžɪ n‿alaŋgɪ kækuwa kɪtætænɪ na kaƥɪ kumanðu mutumía. kaβɪka,

* Refers probably to the vegetables. I am not able to translate the rest of the song, the same as she sang above.

And the following morning the brother[26] went to see, and saw that she was boiling vegetables. She climbed up on the watchman's stand and sang: "Wa Kasila! the little bit in the field is sweet."* The little baboon came, climbed up on the watchman's stand, ate vegetables. They climbed down, went into the granary, slept, she and the baboon. The girl went to a dance, left the baboon there in the granary. Her elder brother came [and] killed the baboon.

The girl took part in the dance, [then] went home [to the field]. Walking over the field, she found the baboon lying on the ground, killed by her brother and struck with a stone.[27] She said to him: "Get up, Wa Kasila!" He did not get up.[28] "Get up! Are you obstinate?" He did not get up. She looked [at him more closely] and found that he was dead. And she returned home to the kraal, climbed up into her bed. Her mother asked her: "Why do you cry?" She hid him.** They went to bed. When the day broke in, she went to the field [and] her brother said to her: "Did that baboon make up to you, the one I killed?" She got up, climbed up a tree, fell down and died. And a large pond appeared in that neighbourhood and the whole village was destroyed, it disappeared[30] in the pond.

And the girl rose [from the dead] and the baboon, too, came to life again. And after some time [nearly] all the district was free from water again, [only] that pond was left. And a hyena came to drink the water. She [the girl] asked him: "You, who are drinking water, if I send you, will you take the message?" The hyena answered her: "Yes." — "What would you sing?" — "I should sing *uu*." The girl said to him: "Oh no!" [It does not do]. A little dove[31] came, and the girl said to her: "You, who wish to drink water, can you take a message?" — Yes, I will take it." — "What are you going to sing?" The dove sang: "Old man [the girl's father], you have ...?, cut poles for building a hut with! Wife [the girl's mother], you have ...?, cut grass! [for thatching the hut]. Wa Wilila [the girl's name, not mentioned before] will come soon ...".***

The dove drank water, poured water on a calabash and flew to look up the old man [the girl's father]. On arriving, she sang.

** It is literally so, presumably it means that she did not reveal the reason of her grief.

*** I cannot render the rest of the song.

kaɩnɩə. mutumía atæma ŋgetɩ** na kɨɓætɩ kɨatua nɩkɩ, kɨaɩta nɨumba. na ɩndɩ mwɨtu aŋka ɓamwə na kala kakulɩ na ŋombə na sɨana na anakə. mwɨtu æ ɨtɩna wa kakulɩ, matulelə ŋombə ɨulu. na sɨauka, sɨaúþua musɨə. kɩ. na ɨŋgɩ sɨækalu þomə. na mwɨtu osa kawænžɩ, ænža ɩnɨa n‿æþə, mæþwa mæ nžwe ndasa. mænžwa, maþæla. mátua ɓaú ɓandu ɓamwə, maka musɩə, wanænəɓa.*

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23. *mwɨtu na ŋgulɩ.*

mutumía nɩwo watæmɩə munda, aɓanda. na mwɨtu wakə aka kwɩɨa. mwæ wasɨa na ŋgulɩ ɨòka na ɨasɨoka ɨǽnuka. ùnɩ ɨoka, ɨakɨta ndo na ula mwɨtu na mamunda kwɩɨa. mwɨtu ona mwoŋgo, makoma, æ n‿æla ŋgulɩ. ækɩwa ɨɓu. na ɩndɩno ŋgulɩ ɨaþɩ kɨþækanɩ. na mwɨtu amunda kwɨkaala mɨaka mɨŋgɩ, alæa usɨa. n‿aɓɩndɨa, asɨa: "kaú! ŋgulæa kusɨa na nækɨwə ɨɓu nɩ ŋgulɩ, ɨaþɩ kɨþækanɩ. nɩþɩ ŋgɨmɨmanða kwaɨo musɨə." na aúa lɨú mwɩŋgɩ n‿aþɩ kɨþækanɩ akɨmanða ɨla ŋgulɩ.

akɨkómana na ŋgulɩ ɩŋgɩ, aɨkulɨa: "mwambonea nðæŋgə, ŋguma na kɨtɩtu?" alæa utaɓwa ɓala ɓæ ɨla ŋgulɩ. nɩwo wæsɩə kukómana na ŋgulɩ ɩŋgɩ, aɨkulɨa: "muambonea nðæŋgə ŋguma na kɨtɩtu?" æwa: "æsɩla ɓaa mɨaka nɩ ɨtano." mwɨtu aɓɩta, aþɩ mbæ, aɨkulɨa: "wambonea nðæŋgə, ŋguma na kɨtɩtu?" æwa: "æsɩla ɓaa mwaka no umwə." aɓɩta, aþɩ. akómana na ŋgulɩ ɩŋgɩ, aɨkulɨa: "wambonea nðæŋgə, ŋguma na kɨtɩtu?" — "ɨaɓɩtɩlə ɓaa ɨso." aþɩ, aþɩ, akómana na ŋgulɩ ɩŋgɩ. "mwambónea nðæŋgə?" — "ee". —

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* She gave, singing, her message.

** For the frame-work of the hut.

Then the old man cut poles and his wife cut grass and thatched the hut. Thereupon the girl arrived with the baboon, and cattle, children and young men. The girl sat behind the baboon, and they came riding on an ox.[32] And they came, and they filled up the whole kraal. Part of them seated themselves on the *pomə*.* And the girl took a razor and shaved [her] mother and father, for their hair was long.[33] And they were shaved. And they** lived there together, built a kraal, which grew and became great.

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23. The Girl and the Baboon.

An old man cleared a field and planted. And his daughter came to watch [the crop]. The millet set fruit, and a baboon came and returned home again. The next morning he came back and made friends with the girl and they kept watching together. When the girl got her menses, they slept together[34], she and the baboon. She became pregnant. After that the baboon went back to the forest. The girl kept waiting for several years, but could not bear. She pondered over this and then said: "What is the meaning of this?! I can't bear, although the baboon made me pregnant, before he went back to the forest. I will go and seek him at home in his kraal". And she prepared a lot of food, and went out in the wilderness, seeking that baboon.

She met other baboons and asked them: "Have you seen Nthenge,*** coming along the skirt of the forest?" [But] they could not tell her where the baboon was. Then she met other baboons and asked: "Have you seen Nthenge coming along the edge of the forest?" They said to her: "He passed here five years ago." The girl walked farther on, asking: "Have you seen Nthenge coming along the edge of the forest?" They answered her: "He passed here just a year ago." She passed and walked on farther. She then met other baboons and asked: "Have you seen Nthenge coming along the edge of the forest?" — "He passed here the day before yesterday." She walked and walked, and met again baboons. "Have you seen Nthenge?" — "Yes." — "Where does he live?"

* The open place outside the kraal.
** The girl and the baboon. *** The baboon's name.

"kwakə nɪ βa?" — "aþɛwa kwakə nɪ kɛmànɪ kɪʐa". na mwɪtu aþɪ, aþɪ utula kɛmànɪ ulu. ona þomə n‿aþǽa. oka kwakə þome, ǽþea sʐana ɪþaúka, aɛkulʐa: "sʐana ɛ. mbaþéaɛ mundu ŋgukulʐa". — "ætawata?" "ætawa nðæŋgə." — "æ musʐə. ænɪla nʐumbæʐa nɪβo mækunʐwa ukɪ!" aþɪ, aɪnea βu múβea. nðæŋgə æwa waþɪ, æa ŋgulɪ ɪŋgɪ: "kwa kɪlʐaɛ!" sʐakɪlʐa. mwɪtu aɪna ɛŋgɪ, asʐa: "andu aʐa, mwɛ musʐə, mwambonea nðæŋgə naúma na kɛtɪtu?" ʐosa kɪnandu kɛ maúta, ʐaumalúka, ʐækea mwɪtu mutwə mætɪka‿nðɪ. amwɛa: "ɛnuka! nokɛβɪka nžɪanɪ, ukasʐú mwana wɛ nota na þɪaka." ænuka n‿asʐa mwana nžɪanɪ wɛ notu na þɪaka.

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24. *mutumía na kɛmbu na kɛmbalutwa.*

mutumía nɪβo wosɪə asʐalé: "nɪŋguta mwɪtu wakwa, nɪndæméwə ɪtæma." kɛmbu kʐasʐa: "nɪŋguþóa mwɪtu u." kʐosa, kʐaænda, kʐatɪndelʐa, kʐasʐa: "nɪndæm — — e, nɪn—dæm—ə muu—tɪ[38]*, ŋgɛtə muka ambonʐə!" ɛmbalutwa nɪʐo ʐoka, ʐasʐa: "nɪlǽmelə βu, ndǽmelə βu, ndɪelə βu, ŋgɛtə muka, ambonʐə". ʐatæma munda, ʐámɪna, ʐaþɪ kwa muþonɪ. ʐanæwa mwɪtu.*

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25. *mwɪtu na mwanakə na ŋguuu.*

ŋguuu nɪwo atumɪə ndo na mwanakə, mæþwa matɪnda ælɪ. na mwɪtu, æþwa nukwɪʐa mundanɪ. na ŋguuu æa mwanakə: "nɪtwɪ kwɪβasʐa mwɪtu uʐu!" mwanakə umwɪa: "βatɪ undu!" na maþɪ kwɪβaaasʐa

— "He lives on that hill yonder." And the girl began to climb up the hill. Then she saw a court-yard and stepped down into it. When she came into the court-yard, she saw some children playing and asked them: "Children, show me to a person, for whom I am asking." — "What is he called?" — "He is called Nthenge." — "He is in the kraal. Go to that hut, they are drinking beer there!" She went and began to sing there at the entrance of the cattle kraal. Nthenge heard the song and said to the other baboons: "Silence!" They were silent. The girl sang again, saying: "You, who are in the kraal, have you seen Nthenge coming along the skirt of the forest?" [Nthenge] took a calabash with grease, went out and oiled the girl's head [35] and the grease ran down on the ground. He said: "Return home! And when you get out on the path, you will bear a son, who has a bow and quiver." She went home, and, in the road, she bore a child, who had a bow and quiver.[36]

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24. The old Man, the Cameleon and the Butterfly.

An old man said: "I will sell my daughter, that I may get some one to clear a new field for me!"[37] The cameleon said: "I will buy that girl." He set off, and without being able to bring it further than to the words, he said repeatedly: "I—will—clear, — I—will—clear—wood [38], so that I may get a wife, who can feed me!" Also the butterfly came, and said: "I will clear there and there, and there I will leave it untouched, so that I may get a wife, who can feed me." [39] He began at once to clear a field and finished [his work] and went to his father-in-law, who gave him the girl.

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25. The Girl, the young Man and the Tortoise.

A tortoise struck up a friendship with a young man, and the two were much together with one another. And a girl watched [the crop] in the field. And the tortoise said to the young man: "Let us go and ask that girl [which of us she will marry]!" [40] The young man said: "Yes, why not!" And they went

mwitu. amœa: "ngwonðə mwɪ asáo. nœnukaɪ na mwɪuka unɪ!" mœnuka, makoma. na unɪ maþɪ. mwitu aɓɪundɪa[41]*, amœa: "œndaɪ! na unɪ ula wɪamba uɓɪka vaa, nɪwə wɪndwa!"*

ŋgiuu na mwanakə mœnuka mœkaala, na ŋgiuu aɓɪndɪa. wɪɪo aɪnœna na mutwə[42]*: "kaú! ndɪtonɪa usœmba. na mwitu nɪ musœo muno. na twasœmbanɪa, akaɓɪka mbœ, nɪkata nɪe?" naþɪ ɓala ɓœ ŋgiuu ɪggɪ, asɪea: "kaú! nɪmwía ɓaa nžùnɪ ɪkuþunɪ, na twasœmbanɪa unɪ, ula wɪŋga mwanakə, ambɪta, ɪtɪka!" naþɪ, aɪɛtə ŋgiuu ɪla ɪggɪ ntœ wa nžɪa, naþɪ kwɪa ɪmwə ɓaú kɪtanɪ kwa mwitu. œnuka, oka musɪə na wakooma.*

kwakɪa mwanakə amukœtana: "e, ŋgiuə!" — "wou!" — "nduumə, tuþɪ!" ŋgiuu aumalu, aþɪ þomə. mwanakə asɪa: "twiambə kuɪa lɪú, twambə kuþɪ!" — "ec, twambə kuþɪ!" — "tusœmbə œndɪ!" na masœœmba, masœmbanetɪə[43]*. mwanakə akœtana*[44]*: "e, ŋgiuə!" — "wou!" asɪsɪa. akœþea, ŋgiuu nu ɓakúɓɪ. na mwanakə akasœmba*[44] *muno, akɪasɪa na mutwə: "ɪeú ŋgiuu nɪ kwasa". akœtana: "e, ŋgiue!" — "wou!" akasɪsɪa." akœþea, ŋgiuu n‿u ɓaa, ɓakuɓɪ muno. na maþɪ, masœmbœtə na maɪɓɪka ɓala ɓœ mwitu, mwanakə œtana, œma: "wou!" asœmba ɪggɪ, aɪ ukwata kɪtɪ kɪla kɪ kɪtá. œwa nɪ ŋgiuu: "u! kotaŋgwata!"*[45] *na ŋgiuu ɪla ɪɪ ugá wa kɪtá ɪaúmilu, ɪœkala ɓala ɓaɪ nžɪa ɪa kulɪsa kɪtanɪ. mwanakə œþea ŋgiuu aɪlɪə kɪtanɪ, akɪseuɓɪa mau. asɪsɪa, auwa nɪ ŋgiuu: "waɪa!" nakə ausɪa: "waɪa, ŋgiuu!" na mwitu asɪa: "ɪndɪno konɪtwawa nɪ ŋgiuu, nɪwə wambɪə uɓɪka ɓaa kɪtanɪ". na mwanakə okɪla, œnuka. ŋgiuu atwá mwɪtu, n‿asɪa.**

na ndo ɪakə na mwanakə ɪàkwa, þɪuh.

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* According to the custom of the country.

to ask the girl. She said to them: "You are handsome both of you. Go home and come again to-morrow!" They went home and slept. Next morning they went [again to the girl]. The girl deliberated for a long while[41], then she said: "Go! But he, who comes first here to me to-morrow, he shall bring me home [as his wife]!"

The tortoise and the young man went home, and sat down, and the tortoise sat silent and musing. In the evening he said to himself[42]: "Well, this is a fine pickle! I cannot run. But the girl is very pretty. If we run a race, he will be in first, what am I to do?" And he went to a place, where there were other tortoises and said to them: "Listen to me! I will place you here in the thickets along the road, and to-morrow, when we run the race, he must answer that hears the young man call me!" And he set about placing the tortoises along the road, and one of them he laid in the girl's bed. Thereupon he went home to the kraal, and they went to bed.

When the day broke, the young man woke up and said: "Hullo, tortoise!" — "I am here!" — "Come out and let us go!" The tortoise came out, and went to the court-yard. The young man said: "Don't let us begin to eat, let us start!" — "Yes, let us start!" — "Now for the race!" And they ran hard, racing with one another.[43] The young man called out: "Hullo, tortoise!" — "I'm here!" He looked and found that the tortoise was there quite close. And the young man began to run fast, and then he said to himself: "Now the tortoise is far behind." He called: "Hullo, tortoise!" — "I'm here!" He looked and found that the tortoise was there close behind. They ran on, and when they got to where the girl lived, the young man called [again] and heard [the tortoise reply]: "I'm here!" He began to run again and was going to take hold of one of the bedposts [of the girl's bed in the hut]. The tortoise said: "Oh, don't touch me!" And the tortoise that was under the bed, came out and settled in the place where one steps up into the bed. The young man found him sitting by the bed, cleaning his feet [after the race].[46] He looked and the tortoise greeted him: "*waạ!*"[47] And he returned the greeting: "*waẓa*, tortoise!" And the girl said: "Then, I suppose, the tortoise is to make me his wife, for he was the first to arrive here at my bed." And the young man got up, and went home. The tortoise made the girl his wife, he bought her.*

The friendship between him and the young man died out entirely.

* According to the custom of the country.

26. *mwɪtu na ŋgùŋguu.*

mutumía watæmɪə munda na mwɪtu wakə atɪma kwɪɪa. na anakə makɪuka kwakə, makɪæ-nda kumutwá, nakə akɨmasúŋgea: "ula wuka kwakwa, æketə ɨβúo[48]*, usu nuwə ukandwá!" na mwanakə ula wataβíswu akɨþɪ uswɪnɪ kuma-nða ɨβúo. ɪndɪ naɪo ŋgùŋguu ɪauka unæna na ula mwɪtu. nakə mwɪtu ænda ŋgùŋguu, æketə ɨβúo. na atwawa nɪ ŋgùŋguu, maþɪ kwɨkala kwa ŋgùŋguu, na masɪa sɪana sɪŋgɪ muno na matæma mɪundu na makɪta ɪsɪo sɪŋgɪ muno.*

na nuwo ula mwɪtu wæɪə ŋgùŋguu: "túmanu mbaɪ ɪænɪu, ɪukə!" naɪo ɨla ŋgù-ŋguu ɪamwía: "ŋgatuma mbaɪtu, ndumɨ-βθnɪa". ula muka asɪa: "nokumɪβθnɪa". mumə akɪlɪa. mækala. ula mundu muka æa mumə ɨŋgɪ: "ndutúmanə mbaɪænɪu!" ɨla ŋguŋguu ɪamwía: "ndɪnakwɨɪə, ŋgatúmana mbaɪtu, ndumɨβθnɪa!" muka asɪa ɨŋgɪ: "nokumɪβθnɪa, nuwo!" mumə waþátɨə na atúmana mbaɪakə. ɪauka kula kasamu, kala kaúluka, kondðə kauka kusɪsɪa kɨla kɨndu, manatumanuwə nɪ mundu wa mbaɪ ɪo. na mauka, ŋguŋguu ɪálɪka na musɪə, ɪæa muka: "waþaŋga, waþaŋga, mbaítu mæɪa kɨ?" muka asɪa: "to, mæɪa to, mæɪa kalɪŋga ka, kæna wɪmbɨ, nokomeɪa". — "waþuŋga, mæ-læla na mælæla, mæ ɨúlu". — "noko mæɪa". kɨŋga kɨú kɪáþæla, ǽtana ɨŋgɪ: "waþaŋga-þaŋga, mbaítu mæɪa kɨ?" — "to, mæɪa to, mæɪa kalɪŋga ka mwæ, noko meɪa!" — "wa-þaŋga, mælæla na mælæla, mæ ɨúlu". — "noko mæɪa". kɨŋga kɨú kɪaþæla na ɪsɪo sɪondðə sɪaþæla, asɪa ɨŋgɪ: "waþaŋga-þaŋga mbaítu mæɪa kɨ?" — "to mæɪa to, kasɪtwa ka tata, noko meɪa". — "waþaŋga, mælæla na mælæla, mæ ɨúlu". — "noko meɪa kaβɨsɪ!" kaú katwawa, kaþæla. asɪa ɨŋgɪ: "waþaŋga-þaŋga,

26. The Girl and the Crows.

An old man cleared a field, and his daughter watched [the crop there]. And young men came and wanted to marry her, but she answered: "He, who comes to me carrying a white sea-shell [48], he shall get me as his wife!" A young man, to whom she said so, went down to the coast to seek the white sea-shell. In the meantime a crow came to speak with the girl. And the girl fell in love with the crow, because he carried a white sea-shell.[49] She became the wife of the crow, and they went and lived in his home. They had many children, cleared a field and got much food.

One day the girl said to the crow: "Send a message to your relations, that they come here!" But the crow said to her: "If I send for my relations, you'll not be able to feed them." His wife said: "I'm sure, I shall feed them." The husband was silent. Some time passed. Then the wife said again to her husband: "Send for your relations!" The crow replied: "Have I not told you that, if I send for my relations, you will not be able to feed them?" The wife said: "I shall, for sooth, feed them!" The husband got angry and sent for his relations. Every animal that can fly came, that they might see why their relation had sent for them. When they arrived, the crow flew into the kraal and said to his wife: "Wathanga, Wathanga, what are our relations to eat?" His wife said: "They may eat the eleusine corn that is in the little *kugga*, just that they may eat." — "Wathanga, they are soaring and soaring in the air up there." — "They may eat that," replied the wife. When [the corn that was in] that *kugga* was eaten, he called again: "Wathanga-thanga, what are my relations to eat?" — "They may eat the keinga with millet, just that they may eat!" — "Wathanga, Wathanga, they keep flying about up there." — "They may eat just that!" When that keinga was eaten and all food finished he said again: "Wathanga-thanga, what are my relations to eat?" — "They may eat your father's name, just that they may eat." — "Wathanga, they are still flying about up there." — "May they eat our boy!" The boy was seized and eaten. He again said: "Wathanga-thanga, what are our relations to eat?" — "They may eat [your] mother's

mbaitu mæ̂a kɪ?" — "to mæ̂a to, mæ̂a kasɪ̂twa ka ɪ̂nɪa, noko mæ̂a". — "wapagga, mælæla na mælæla, mæ ɪ́lu". sɪ̂ana sɪ̂apæla, ɪnɪ̂akə nakə úlɪka ɪmanɪ nakə mumə auka asɪ̂a ɪggɪ: "wapagga-pagga, mbaitu mæ̂a kɪ? wapagga-pagga, mbaitu mæ̂a kɪ?" naɪ̂o ɪla ŋguŋguu ɪ̂alɪka nɪ mbaɪ̂ ɪ̂akə na kɪɓætɪ kɪ̂aɪ̂o kɪ̂æɓɪpa.

wanu wɪanú.

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27. *mwɪ̂tu na ŋgùŋguu.*

nɪ mwɪ̂tu, wakwɪwə[50] *n‿ɪnɪ̂akə n‿atwa na muka ɪpə. na kala kælætu katɪna kwɪkaláŋɪ̂a na kælætu kaggɪ ka muka ɪpə, matɪna kwɪkala. ula mwɪ̂tu, wakwɪwə n‿ɪnɪ̂akə, akwa na ækwæpæka.*

na ŋguŋguu ɪ̂auka, ɪ̂akólanɪ̂a ala maɓɪndɪ ma mwɪ̂tu, ɪ̂apɪ ulɪkɪ̂a ndɪanɪ. na ɪ̂amapalanɪ̂a, muɓaka matwɪka ula mwɪ̂tu ɪggɪ na ɪ̂ækeu mɪ́o.

na two ætu ma pomə usu maǽndɪə utaɓa manžɪ ɓamwə na kælætu kala katwə nɪ kala kaggɪ kakɪkwa. na two matáɓɪə manžɪ, mosusɪ̂a ɪkú na onðə maɪ̂kanɪ̂a ɪkú. mútu kala kælætu, katǽ kaɪkɪ̂ə. na two kaɪsɪ̂ə: "kawesɪ̂a, ndumbaɪkɪ̂a!" waɪ̂a nakə amwɪa: "wona ŋganɪ̂a akwɪə, ndɪkuaɪkɪ̂a!" — "kulaŋ, ndumbaɪkɪ̂ə!" nakə amwía toloŋgɪ.

ɪndɪ asu aŋgɪ maændɪə, matɪa kala kælætu koka. katɪna kwɪ̂ɪa. two konɪə ndɪu ɪ̂atombo ɪ̂a, kona ula mwɪ̂tu uŋgɪ, wakwɪə, aúma ɓaú ndɪanɪ. auka, amwaɪkɪ̂a ɪkú. naɪ̂o ænuka na ula mwɪ̂tu asɪ̂oka ndɪanɪ. ɪndɪ kælætu kænukɪə na kæta ɪnɪ̂akə: "mwaitu wæ, ŋgutaɓɪ̂ə undu". amutaɓɪ̂a. ɪnɪ̂akə nakə amwía: "ŋgumbæno wɪndaɓɪ̂ata?" u mwɪ̂tu akwa, akwɪ́ə!" ula mwɪ̂tu akɪlɪ̂a n‿æta ɪpə: "asu wæ, ŋgutaɓɪ̂ə undu?" — "ee, ndaɓɪ̂ə,

name, they may eat just that." — "Wathanga, they are still soaring about up there." The children were all eaten, and the crow's mother crept into a hole. And the husband again came and said: "Wathanga-thanga, what are my relations to eat? What are they to eat, Wathanga-thanga?" And the crow himself was eaten by his relations, and his wife hid herself.

The tale is complete like that.

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27. The Girl and the Crow.

A girl's mother died[50], and she was left to her father's second wife. She grew up together with another little girl, her stepmother's daughter, and they were always in each other's company. Then the motherless girl died, and [her corpse] was thrown out into the thickets.[51]

And a crow came, gathered up the bones, and went down in a pond with them. There he put the bones together, so that they made up the girl [alive] anew, and he hung many ornaments on her.

And the girls from that village went to fetch water together with the girl who had been the dead girl's play-mate. And they fetched water, filled the calabashes and helped each other to get the calabashes on to their backs. But the before-mentioned girl was left without help. So she said [to one of her comrades]: "Kawesya[52], help me with my calabash!" But her friend replied: "You have seen So and So die, I will not help you." — "Kalau[52], help me with the calabash!" But this girl replied the same as the other girl.

So they went their way leaving the girl alone. She began to cry. Then she saw, how [the water in] the pond began to swell, and saw that other girl, who had died, come up there out of the pond. She came and helped her with the calabashes. After that she went home, and the other girl returned into the pond. She came home and said to her mother: "Mother, I will tell you something." So she told her. But her mother said to her: "What are you telling me, chatter-box? That girl has died [once] and is dead." The girl was silent, but called her father:

mwanagkwa! nowə natíwə naku wæ wæka". amwɪa: "mændɪə usɪnɪ na ŋgaŋa, twataβéa ɪkú manžɪ. sɪósua na múkua ɪ sɪo na malæa kumbaɪkɪa na maþɪ. na two nonɪə ndɪa ɪatomboɪa na ula mwɪtu waɪtu, wakwíə, nona, auma βaú ndɪanɪ. auka, ambaɪkɪa ɪkú. n‿asɪoka βaú ndɪanɪ. na unɪ wɪþɪ kala kakuþunɪ, kæ βaú uté wa kɪþɪma, wɪβɪþə!"

na ɪþə aþɪ kwɪβɪþa, waændɪə kwɪβɪþa βala kakuþunɪ. na nɪwo ala ætu maukɪə ɪŋgɪ utaβa manžɪ βanwə na kala kælætu. na mataβɪə ɪkú, mausuɪa n‿alaŋgɪ maɪkanɪsɪə ɪkú. na kala kælætu katwa βaú, undu ala ætu malæa kumwaɪkɪa. na two konɪə ɪla ndɪa ɪatomboɪa na kona ula mwɪtu aumala βaú ndɪanɪ. waumalɪlə, aúka kwaɪkɪa ula mwɪtu ɪkú. n‿anu ula mutumía aumɪla, akwata ula mwɪtu na ænukɪa kwakə.

na two ɪla ŋguŋguu ɪaukɪə, ɪæþea mwɪtu wakə nugewə.[53] *ɪeú aumbaŋɪa mbaɪ ɪo, n‿amía ula undu: "mwɪŋa, ŋgɪna, næuɪu mwɪtekesɪa!" na maþɪ kwɪkala þomə kwa ula mwɪtu na ɪla ŋguŋguu ɪaɪna: "nɪmɪnæŋgweɪ, nɪmɪnæŋgweɪ maþa makwa a mwáβɪþa. mwalɪukaɪ, nɪmɪnæŋgweɪ sɪúma! "aúmɪsɪa ɪla sɪaí kɪñuñu*[54]*, anæŋgwə. aɪna ɪŋgɪ: "nɪmɪnæŋgweɪ, nɪmɪnæŋgweɪ nðuku sɪakwa, mwáβɪþa. mwalɪakaɪ, nɪmæŋgweɪ, nɪmæŋgweɪ nðuku sɪakwa!" anæŋgwa na mɪío ɪonðə ɪaþæla kɪ! two kɪla kɪβætɪ kɪaísɪə: "mɪío nɪþælɪlə. wɪtɪa kɪ? na ɪla ŋguŋguu ɪaændɪə βala βæ mwɪtu. ɪaɪnea βaú: "nɪmɪnæŋgweɪ, nɪmɪnæŋgweɪ kɪŋgo*[55] *wakwa! wáβɪþa, mwalɪakaɪ!" two kɪla kɪβætɪ kɪasɪa: "ɪndɪ wɪtɪa kɪ? na mɪío ɪonðə nɪþælɪlə". na ŋguŋguu ɪatwa mwomo, ɪaoma ula ukɪŋga, ɪakusɪa, ɪaumɪa maβɪndɪ, mátɪku ndawànɪ. na atumía maúka, makolaŋa ala maβɪndɪ, mækɪa ɪþæka. na ŋguŋguu ɪaþɪ, ɪamaþalánɪa, matwɪka ula mwɪtu ɪŋgɪ.*

"Father, shall I tell you something?" — "Yes, tell it, my child. You are the only one that I have left, you alone". She said to him: "I went to the river with So and So and So and So, we fetched water in the calabashes. These were filled, and they carried theirs, but they were not willing to help me, but went away. Then I saw the pond begin to move and saw our girl, who died, come out of that pond. She came and helped me with the calabashes, and returned into the pond again. Go to-morrow to that little copse at the side of the well and hide yourself there!"

And her father went to hide himself in that little copse. Then the girls came again to fetch water together with the other little girl. And they fetched up water and filled the calabashes, and helped each other to get them on to their backs. And the above-mentioned girl was left behind, for the others refused to help her. Then she saw how the water began to surge, and she saw that girl come out of the pond. When she was out, she went and helped the girl with the calabashes. Now the old man went up and took hold of the girl, and led her to his home.

After that the crow came and found that his girl had been stolen.[53] Now he assembled his relations and told them about the case: "When you hear me sing, you shall approve of my words." And they went to the girl's court-yard and the crow sang: "Give me, give me back my ornaments, which you have hidden. Mwalyaka, give me the beads!" The girl took off those she had round her waist[54] and gave him. He sang again: "Give me, give me my bracelets of brass, which you have hidden. Mwalyaka, give me, give me my brass wire!" He got it, and then all the ornaments, every one. Thereupon the wife [the girl's step-mother] said: "The ornaments are at an end, what do you want [more]?" And the crow flew to where the girl was standing and sang there: "May I be given, may I be given my kingo[55]! You have hidden her, Mwalyaka!" Then the wife said: "But what do you want? There are no ornaments left." And the crow bit with his beak in the horse-hair, [with which he had put the girl together], tore at it, and pulled it out, so that her bones fell down on a skin [on the ground]. And the old men came and gathered up the bones and threw them away. But the crow came and put them together, so that they made up that girl again. —

28. *wanu wa kɨŋgolondo.*

mundu nuwə watæma mundu. atíalɩa. kɨŋgolondo kɩoka. kɩamɩna kutæma. mundu atúteu. atíalɩa. kɨŋgolondo kɩúmɩna. mundu aɩma, atíalɩa. kɨŋgolondo kɩamɩna. mbæmba sɩæwa[56]*. kɨβætɩ kɩa mundu usu kɩoka, kɩatulɩa, kɩatíalɩa. kɨŋgolondo kɩoka, kɩaɩa. mwænə oka utuku atwɩɩa. æɩa: "nɩmɩə ŋgɩla na ŋgɩlaa ɩkuƥu mwonža na ŋgɩma ŋgamɨúlua na muɨ". mwænə wa munda úkæa. akɨasɩa: "aɩ! nɩamu ɨsu nɩ nænə muno!"*

n‿aƥɩ musɩə. mwana oka mundanɩ, atwɩɩa. æɩa: "nɩmɩə ŋgɩla na ŋgɩlaa ɩkuƥu mwonža na ŋgɩma ŋgamɨulua na muɨ". úkæa, aƥɩ musɩə. makulɩa: "ulokwændu ŋombə nu? akakwatə nɩamu mundanɩ". kaβɩsɩ kasɩa: "nɩmɩə". kaƥɩ, kutwɩɩa, kæɩa: "nɩmɩə ŋgɩla . . .". kætæla ɨŋgɩ, kæɩa: "nɩmɩə ŋgɩla na . . ." kætæla, kæɩa mbæmba ɨkɨlɩka. kaƥɩ, kakwatu, kakulɩa: "nuə, ukwambaa u?" kɩasɩa: "nɩmɩə ŋgɩla . . .". — "ee, nuwə, nɩnamaɩa". katwa musɩə, kasɩa: "nɩamu ɨla mukæa nɩ ɨno!" æwa: "nɩ uβuŋgu". — "nɩambə, mwɨɩə". kɩasɩa: "nɩmɩə ŋgɩla . . .". mutumía osa kasamu, ækɩa ɨko. katúlɩla, kɩamoma ɩƥo. osa, ækɩa ɨŋgɩ, aomwa ɩƥo. mwana asɩa: "ka kanatoɩa nau, nɩŋgukækɩa ɨko!" ækɩa ɨko, kamoma ɩƥo. ækɩa ɨŋgɩ, kamoma ɩƥo ɨla ɨŋgɩ. n‿ɩnɩa asɨa: "ka, kanatoɩa mutumía na mwana. nɩŋgukoa!" kɨækɩa ɨko, kɩamoma ɩƥo. katúlɩla, kaænda. kaβɩka kɨƥaku[58]*, kasɩa: "nɩmɩə ŋgɩla na ŋgɩlaa ɩkuƥu mwonža na ŋgɩma ŋgamɨúlua na muɨ".*

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28. The Tale of the Beetle.

A man cleared a field and left a part unfinished. A beetle came and finished the clearing work. The man gathered up the rubbish in order to burn it, but left some of it. The beetle finished [this work too]. The man dug the field but left a part of it unfinished. The beetle finished it. The maize ripened, the man's wife came and broke ears, but left some. The beetle came and ate. The owner came and kept watch in the field at night. Then he heard [a voice]: "It's me, Ngila, wo can jump over seven thickets, and who stirs the porridge with a digging-stick." The owner of the field was scared and said: "Oh, that must be a very big beast!"

And he went home to the kraal. His son came to the field, kept watch [there in the night]. He heard: "It's me, Ngila, who can jump over seven thickets, and stirs the porridge with a digging-stick". He got frightened, and went home to the kraal. Here it was asked: "Wo wishes to have cattle? If so, he may capture that animal in the field." A little boy said: "I." He went to watch for the night and heard: "It is me, Ngila — —."[57] The boy waited again and heard: "It's me, Ngila — —."[57] He waited and heard that someone was eating maize. Walked up to that place, seized [the beetle] and asked: "Is it you, who are speaking like that?" The beetle said: "It's me, Ngila — —."[57] — "Yes, it's you, I understand." He took it home with him and said: "Here is the animal you are afraid of!" They said: "That is not true." [Then the beetle said]: "Let me speak and you'll hear." It said: "It's me, Ngila — —." The old man took the little creature and flung it on the hearth. It jumped up and bit him in the eye. He seized it and threw again, and was [again] bitten in the eye. The son said: "I'll fling that creature, that has stung my father, into the fire!" He flung it on the hearth. It bit him in the eye. He threw it again, and it bit him in the other eye. And the mother said: "I'll kill that creature, which has stung my husband and child!" She threw it on the hearth, and it bit her in the eye. Thereupon it jumped up and went away. When it reached the door, it said: "It's me, Ngila, who can jump over seven thickets and stirs the porridge with a digging-stick."

29. *wanu wa nda.*

tane͜ndı. andu matanasıawa, bai nda mwə, æbwa nı mubwi̥ muno, æ na munda na ŋombə sıakə. waisıə: "ndıtonıa maundu a onðə ma ŋombə, nıe nıoka. mŋgubı kumanða mwıbı wa kundıbesıa". akama, ıŋa ákea kıtætænı kıakə. tıbo abı.

akomana na munıambu. umuusıə: "waıa nda!" — "waıa, munıambu!" — "wabı ku na waúma ku?" — "nabı umanða mwıbı na naúma kwakwa". — twændanıə! ŋgaubesıaə, ndıŋıusaa ıŋa". — "na ŋombə sıakwa sıatwawa, ukasıata?" munıambu ukıuma: "u, u!" nda amwía: "aıə, ndıukwænda, nıə, bıta!" nıbo akwata nžıa ıŋgı, abı mbæ. akomana na mbwa, makæbanıa. mbwa amukulıa: "wımanða kıau?" — "nŋgumanða mwıbı wa ŋombə sıakwa". — "twændanıə, ŋgaubesıaə!" — "wıhə ta ŋgıtı, mwıbı ula musæo. ına, nıuə kanıwa waku!" mbwa amba: "bo, bo, bo!" — "aıə, ndíukwænda, bıta!"

nıuo waændaŋgıə[60]*, akomana na ıŋá. ıamuusıa: "waıa, nda!" — "waıa, ıŋá!" — "waúma ku na wıbí na ku?" — "naúma kwakwa na nıbı kumanða mwıbı!" — "twændə, ŋgaubesıə!" — amwıa: "na ŋombə sıakwa sıatwawa, ukasıata?" — ıkıuna, ıkıasıa: "ıŋá, ıŋá, ıŋá! æŋgaŋgawa muŋgusu, ŋombə sıa nda sıatwawa, nosa uta na mısıə." nda aımwía: "nıænd͜u! nukwına ta mukamba! kæıa ıı, unıwə na twıbı, ukandıbesıə!" maínıwa ıla ıŋa na maíbı.*

maıbıka kwa nda musıə, aíwa: "osa ındo n͜ısu, ukaıbıə!" nıuo, ıŋá atwıka mwıbı. na kıla mubænıa aúmıa ŋombə sıa nda na wıió mænukıa. na musıə wa nda bai bakubı na ukabı, na mubænıa umwə akabı maıuka kutabu [ŋombə], maí maíŋgı, na nda aændıə kwıma.

29. The Tale of the Louse.

Very long ago on the earth — man had not [yet] been born[59] — there was a louse, a very rich louse, he had fields and cattle. He said [to himself]: "I am unable [to manage] all this work with the cattle, I alone. I'm going to look for a herdsman to tend the cattle for me." He milked [and] poured the milk into his calabash. Then he went [to try and get a herdsman].

He met a lion, which greeted him: "Good day, louse!" — "Good day, lion!" — "Where are you going, and from whence are you coming?" — "I'm going to look for a herdsman, and I am coming from my home." — "Let us go together. I'll watch the cattle for you, I don't drink milk." — "If my cattle are taken, what do you say [then]?" The lion roared: "*u, u*!" The louse said to him: "No, I don't like you, get away!" And he [the louse] went farther on. He met a jackal, they greeted one another. The jackal asked him: "What are you seeking?" — "I'm seeking a herdsman for my cattle." — "Let us go together, I'll tend the cattle for you!" — "You resemble the dog, the good shepherd. Sing, that I may hear your voice!" The jackal began: "*vo, vo, vo*!" — "No, I don't like you, get away!"

Then he wandered a long way[60], met the hammerhead.[61] He greeted him: "Good day, louse!" — "Good day, hammerhead!" — "From whence are you coming, and where are you going?" — "I'm coming from my house, and going to look for a herdsman [for me]." — "Let us go together, I'll watch the cattle for you!" — "If my cattle are taken, what will you say?" He [the bird] sang, saying: "Hammerhead, hammerhead, hammerhead! . . . ? . . . if the cattle of the louse are robbed, I'll take a bow and arrows." The louse said to him: "I like that. You sing like a Kamba! Take this milk and drink, and let us go, that you may tend the cattle for me!" They drank the milk and went.

When they reached the kraal of the louse, he [the hammerhead] was told: "Take those cattle and watch them!" Thus the hammerhead became a herdsman. And every day he led the cattle of the louse out, and every evening he drove them home. And the kraal of the louse was near Ukavi [the Masai country], and one day the Masai came to raid [cattle], they were numerous, and the louse had gone to dig [in the field]. And when the

nιβo ɨŋú ιaændιɔ, sιataβιa, ʒatula kɨtιnι, ιaιna. ιasʒa: "æŋgaŋgaιa muŋgusu, ŋombə sʒa nda sιatιaιa. osaɨ mata na mɨsʒə!" nakə nda tιβo oketə, mosa, maβιkιla akaβι. maɨβιka βakuβι na mɨsʒə ʒo, mona akaβι, maluŋgιa, mænukʒa ŋombɔ.

nιβo muþænʒa uŋgι, akaβι masʒoka, moka ntaβa ŋombə na nda æþιιa æ mundaní. aka mokιə, mæ moka, makιιna kɨlumɨ. nda ιæιιιɔ nakɔ auma mundanι. oka usιsʒa maúndu asu, mæ musʒə kιakə. n‿oka kulιka kɨlumιnι kιιna. na ala akaβι aŋgι matιá ɨla ŋombɔ. na kιatuka asιsʒa, æþea, ŋombə paíə. nowo ιalιkιlə ŋguanι sʒa ιβætι. aka maú-mιsʒə nda βaú.

mιosusιa nda kɨŋga nakιa ŋombə‿nža!

Finally I will here also include one of the stories which pupils of the missionary stations have written down for me. It was written down in 1911 at the Station of the Leipzig Mission, Miambani, north of Kitui in East Ukamba, by one of the more advanced pupils there, who, as far as I can remember, also was an assistant teacher. Orthographically the writer-down has tried to follow the manner of writing used by the German missionaries (cf. Brutzer's Grammar). The tale is an instance of what I have mentioned in the introductory chapter, namely that the best pupils in the missionary schools are not capable of satisfactorily rendering the contents of a story, but that they skipped a bit in their thoughts. In order to elucidate this and at the same time give the reader a clearer idea of the coherence, I give here a brief account of the story:

cattle had been taken, the hammerhead climbed up a tree and sang, saying[62]: ". . . ? . . . the cattle of the louse has been robbed. Seize your bows and arrows!" Then the louse came, they took [their weapons], they followed after the Masai. When they came near to their kraals, they caught sight of the Masai, drove them away and led the cattle back home.

And another day the Masai returned, they came to raid the cattle, and the louse was in the field. Women [Masai women] came, they alone, they danced kilumi.[63] The louse heard and came from the field, came to see what was the matter in his kraal. And he came and took part in the dance. And the other Masai took the cattle away. And at twilight he looked about him and found that the cattle were gone. Then he entered the clothes of the women. In this way the women have got lice.[64]

May you become rich in lice in your provision-basket and I in cattle in my cattle kraal!

The hare has in some way or other cheated the lion, and when he is seized by him and has to answer for his misdeeds, he offers to make compensation for them. This is done in the way that he, by executing, together with the squirrel, a startling dance, lures the watching Akamba from their fields, in which the baboons then have free play. When afterwards the apes run away from the fields, the lion is lying in wait and catches one of them. In that way the hare paid the lion. Now, however, he is seized by one of the angry Akamba, and in order to save himself from them he promises to give them compensation for their crops, ruined by the apes. He at last does that by bringing a herd of elephants to ruin, the tusks of which the men then receive as compensation. But one of the elephants was left alive and caught the hare, and in order to save himself from the revenge of the elephant he brings him to the fields of the Akamba.

The tale is one of the numerous ones that give an example of the slyness of the hare. The chain of wicked tricks, by which he cheats one part in order to save himself from the other, is met with in varying forms among other Negro peoples. To judge by the name of the remaining elephant, Kombo, this tale is probably not native among the Akamba.

30. Wano wa kavaluku na tsou [*nžəu̯*].

Kalavuku makita ikwani na munambu, niva kalavuku enda kumwiva munambu. Nivo waendie tsiani [*nžian̲i*], vala akamba maendela, makis̑i kuiya myunda yō, mena [*ma na*] kavale. mekete nguno mokoni mō makitsunga muno. nala andu mauka, makiungama kwona, andu makiloela. Nguli tsaya munda, tsyamina, tsyamina itsyo mundani. Imwe yakuma[54] na tsyonze tsyakuka. Na munambu wovetsya ndziani, kenda ukwate, uyive kwayila ikwani yake na kalavuku. Nivo ala ēne munda makwata kumanza kalavuku, nandu makwata kalavuku na kalavuku ea andu: "eka nai nakwa, ngamwiva!"

Na kalavuku as̑i akomana na ndzou [*nžəu̯*], tsyina wauni [*ma manži*]. na tsyatongoitsua kimani kitulu tsyaiwa: "tulilai kuya n̑zi na mukes̑iwa mwan̥wa mandzi." Tsyatulila kuya n̑zi, tsyakwa. Na kalavuku kas̑i, keta andu, amaive. Na vatiala ndzou imwe, ikwitwa Kombu na ila ndzou yamanza kalavuku kwa ila ndzou tsyakwiye. Na kalavuku aiva ila ndzou myunda yāndu [*ya andu*]. nandu maman̑za ila ndzou, mowae, mayive[57] ila myunda, na kuvika yiū nimoā ndzou, makiotsa mayo matsyo, mas̑i, makas̑otsye, makiiva ula s̑i. na kuvika yiú ni maivā.

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30. The Tale of the Hare and the Elephants.

The hare had a quarrel (properly a law-suit) with the lion, and he went to pay the lion. He was walking in the road, the way the Akamba walk when they go to watch their fields, and he had company with the squirrel. They had tied strings of aloe-fibres round their arms, and they danced eagerly. And the men came and stood watching them. [Meanwhile] the baboons were eating [in] the field and made an end of all the food there [the growing crop]. One [of the baboons] barked[65], and all fled. And the lion was waiting in the road that he might seize [one of the baboons] and [in that way] obtain compensation from the hare in his quarrel with him. Then the owners of the field tried to catch the hare, and they seized him, and he said to the people: "Don't do me any harm, I shall pay you!"

And the hare went away, and met some elephants, which were thirsty. And he led them to a water-hole and said to them: ". . .? [I am unable to translate this sentence] . . . ? . . . They died. And the hare went, he called the people, that he might pay them [with the tusks of the dead elephants]. But one of the elephants was left alive, his name was Kombo, and this elephant looked for the hare in the place where the [other] elephants had died. [There he seized him, too.] And the hare paid that elephant [with] the fields of the people.[66] And the people sought after the elephant in order to kill him, that they might [by his tusks] obtain indemnification for those fields. [From that day] and till now they kill elephants and take their tusks, which they go and sell, and [in that way] they take out compensation for the debt [their claim]. And they continue for ever to pay themselves [in that way].

Linguistic and Ethnographical Notes.

The linguistic notes might have been made considerably more numerous and complete than has here been the case. I have, however, confined myself to a limited number, given in a brief form. Here and there reference is made to my work "Notes on Kamba Grammar" (shortened in the following to NKG); cf. also E. Brutzer, Handbuch der Kambasprache, in Mitteil. d. Seminars f. Orientalische Sprachen III, Berlin 1905. The ethnographical notes are intended to make it easier to understand the contents of the stories; sometimes certain of the details are so intimately connected with some native custom that the contents are difficult to understand, if one does not know the custom in question.

It may be added further that the tales illustrate the difference in dialect between West-Ukamba (district of Machokos) and East Ukamba (Kikumbuliu in the south up to the district north of Kitui). Regarding the essential linguistic differences between the west and the east (the Kithaisu dialect) see NKG, pp. 9 seq. In the part "Comparative Notes" is mentioned, in regard to each of the tales, from which tract of Ukamba it is derived.

1. *maúka* is contracted in Ulu (W. Ukamba): *mǫka*. Cf. NKG, p. 12.

2. *mœŋgɩ*: in Ulu *maɩŋgɩ*. NKG, p. 12.

3. *kɪ̯uo*, in Ulu called *ṇža*, a cattle-kraal surrounded by a thorn hedge, where the cattle are kept during the night.

4. *maɨuka* = *makɨuka*. *k* is very often omitted in the verbal prefix *kɨ-*. Many examples of this are to be met with in the text.

5. *maþɩ ɯmanða*: similar repetitions are typical for the narrative style.

6. In a legal proceedings the judges retire before giving the decisive verdict. This, without doubt, is the reason for the legal authorities being called *ṇžama* 'secret'. See further Lindblom, The Akamba, p. 153 (1920).

7. Suffix *-té* is used when one wishes to give special emphasis or draw the attention more forcibly to what follows.

8. The narrator points out the sun's position in the sky on the occasion in question. Different times of the day are given by means of the sun's position, e. g. "I shall come, when the sun stands over there."

9. *poma* is the open place outside the village. It is generally provided with a few shady trees, under which the men are used to sit and gossip, work at making household articles, etc. Morning and afternoon a fire is made here. Generally several fathers of families have a common *poma*. See The Akamba. p. 435.

10. Contraction of *íla ɪpuña*.

11. *noɓoɪ̯ = noɓo* (*nuɓo*), a word of salutation. Diphthongizing denotes a familiar form of address. Regarding the signification of the word, see NKG, p. 99.

12. Only when used in addressing a person is the word "friend" rendered by *mwa*. See NKG, p. 100.

13. The lengthening of *ɪ* marks increased intensity: "He looked long and well at it". Numerous instances of such a prolongation of the vowel is found in the text. Cf. NKG, p. 29.

12 a. (Note wrongly numbered). *ŋduka* 'come!'. The negative form of the subjective is often used for the imperative in Kikamba. Vide NKG, p. 57.

12 b. (Note wrongly numbered). The passive form is used much oftener in Kikamba than in Swedish or English. Even intransitive verbs occur in the passive form. See NKG, p. 75.

14. *kɪpæmbə*: 1. Honey-pot, wooden cylinder with a leather cover. 2. Large, skin-clad drum, open at the bottom, which is used principally in religious ceremonies, driving out of spirits, etc.

15. Each of them had a strap with which to carry home fat for themselves. The Akamba do not carry burdens on the head but on the back, by means of a leather strop (*mukwa*) which is placed across the forehead.

16. The natives believe that it is dark high up in the air. See The Akamba, p. 345.

17. *nakə* instead of *naɪ̯o*. The animals appearing in the tales are looked upon as persons and consequently the same affix is used for them. Cf. NKG, p. 70.

18. *p* is not found in Kikamba. It occurs, however, individually for *ɓ*, thus specially in *ɓatíə* 'not'.

19. *mæ ælɪ*: "Both" is always rendered in this way or else by *onðə ælɪ* (lit. 'all two').

20. Typical of the comprehensiveness of the native's conceptions. When a dispute arises between two Kamba men, it is not a matter touching themselves only, but even their respective families and clans. *mbaɪ̯* signifies both "family" and "kinsfolk", "clan".

21. The verb *kusîhla* is used in a military sense, and indicates some sort of movement during a hostile expedition. Cf. *musîhlı*, commander during a military expedition. See The Akamba, p. 187.

22. The diminutive prefix *ka-* has here a contemptuous meaning. Cf. NKG, p. 42.

23. (The corresponding cipher on p. 9 is 22, wrongly numbered). *kulæa* "to refuse" is often used to denote the negative form. A further instance of this is found lower down in this story (line 6 from bottom).

24. *muɓea* is the opening in the hedge of thorns, which surrounds the village. In the evening it is closed by thorny branches, which are drawn in from the outside and thus, as the tops are twined outwards, are very difficult to remove from the outside.

25. *mbua ʐa nðoa* is the shorter rainy season in Ukamba (Nov.-Dec.). On the seasons see The Akamba, p. 340.

26. *naku*, lit. 'and you'. Is often used as a sort of interjection, when addressing a person.

27. Reproduction of the cry of the guinea-fowl. One of the three species of guinea-fowl in Ukamba (Guttera cristata) is called also *ıkæ* (or *ŋgælælə*).

28. (The corresponding note on p. 11 is 27, wrongly numbered). *ukı* 'beer'. The final vowel in the preceding word influences the beginning vowel in the following one; sometimes both the vowels are contracted. — This tale is up to the present a true picture of the life of the natives, how the men spend a good deal of their time drinking beer, going from one place to another to do so.

29. (The corresponding note on p. 11 is 28, wrongly numbered). *waʐa*: a salutation between men of about the same age. I do not know its meaning.

30. *kı*: interjection indicating perfect silence. If, for instance, I say *kılıaɪ kı!* it is stronger than only *kılıaɪ* ("be silent"!).

31. *ukwa*: interjection, expressing surprise, including some amount of disapproval.

32. (The corresponding note on p. 11 is 31, wrongly numbered). The story-teller makes a gesture to show how the cock sticks out his head, which he had kept hidden under his wing.

33. (The corresponding note on p. 13 is 32, wrongly numbered). Onomatopoetic interjection, intended to reproduce the flapping of the wings, when the cock sticks out his head.

34. *wa* (*waa*), onomatopoetic interjection.

35. *wı = wıþı = ukıþı*. *þ* is often left out in *kuþı* 'to go', and similarly *k* in the verbal prefix *kı-*. Cf. NKG, p. 22.

36. 'he took, he said': *kwosa* 'to take' is often used as a pleonastic auxiliary verb. See NKG, p. 58.

37. *asɪ*: a very common interjection, denoting surprise, amazement.

38. Otherwise it is not customary among the Akamba for the women to shave the men. Among the Masai, on the other hand, it is said to occur frequently.

39. He sobbed.

40. When one shouts to someone, the final vowel in the name of the person called is often diphthongized. See NKG, p. 26; cf. also note 11 above.

41. *wuɪ*: the usual answer when hailed. The wowel sound is prolonged here, *wuɪ*, to indicate that the person answering is rather a long distance away.

42. *ŋzama*, cf. note 6. The members of the *ŋzama* sometimes hold mutual feasts, at which meals large quantities of flesh are eaten. Formerly, at least, the necessary amount of meat was obtained by taking possession, without any more ado, of the cattle in the kraals.

43. *nzælo*: in Ulu (W. Ukamba) it is called *ŋzao*. See NKG, p. 13. The hare pretends to carry on a conversation with a person who has no existence, by means of which he wants to beguile the lion into killing the bull. On this the hare builds his further plans for revenge.

44. *ækwata* (*ækwata?*): this form is not clear to me either. Contraction of *akɪkwata?*

45. In East Ukamba the dead are usually thrown out into the bushes and left for the hyenas. In Ulu, on the contrary, they are buried, at least all the adults. See further The Akamba, p. 106.

46. Mimicing of the sound, which arises, when the hyena is chewing bones.

47. *kɪlisə* for *kɪsɪþə* ('tail') in Ulu.

48. Interjection, the usual expression for disapproval, displeasure.

49. Interjection expressing surprise.

50. *kɪtændə*, large, clumsy foot as that of the elephant, rhinoceros, hippopotamus.

51. *muh*, onomatopoetic sound.

52. *ɪþə maændælə*: the subject in the singular and the verb in the plural, in Kikamba a rather usual construction.

53. *mwoþɪ*: the particle *o* in optative clauses. Cf. NKG, p. 55.

54. *ɪee*, a common introductory expression, when a song is pitched.

55. On the use of *kwa* with the imperative cf. NKG, p. 54.

56. Onomatopoetic word. Possibly in allusion to the

tramping of the elephants' feet. It is more probable, however, that it seeks to render the vociferous noise, produced by the great animals during digestion, and which is audible at rather a long distance. In my collection of Kamba riddles (not yet published) there is thus found among others an onomatopoetic riddle, which runs exactly *tu*, *tu*, *tu* and nothing more. The answer is "the elephants' stomach". This riddle was perfectly incomprehensible to me (not being either a zoologist nor knowing much about animals), until a long time later on, when I came, for the first time in my life, into the vicinity of a herd of elephants. Then this riddle came into my mind and I understood it.

57. Cf. NKG, p. 26, and note 40 above.

58. The name of the hyena's wife. Personal names very seldom occur in Kamba tales.

59. *wau̯*: whether this word is a pure interjection or if it is an interrogative pronoun, "what?" (*undu nı wau̯ = kɨndu nı kɪau̯* 'what is the matter?'), I cannot decide with any certainty. — *wau̯* is pronounced here with a shrill voice. Women often have shrill, shrieking voices, which are usually imitated by the story-tellers in a masterly way.

60. Interjection, is employed specially when calling for help.

61. *ŋgombo* 'slave'. The Akamba, however, have probably never had any slaves. In war captured women and children were sold sometimes to the trade caravans from the coast. Cf. The Akamba, pp. 160, 197.

62. *manawa = manæŋgwa < næŋgɔ* or *nə* 'to give'.

63. Kisuahili *sındano* 'needle'. The Akamba have no needles in the real meaning of the word, only awls (sg. *mukuba*).

64. *mıo ɪa utano* (contracted to *ɪotano*): lit. 'loads of beauty'.

65. *kwoba* 'form up in lines', as is done in certain dances, e. g. in the *mbalɪa* dance. See The Akamba, p. 408.

66. *ŋguɪ* is the leader of the song in the dance and consequently the leader of that too. He composes the songs which are sung to the dance. A *ŋguɪ* may not eat the lungs of any animal whatever, he would in such a case risk the loss of his voice. See further The Akamba, p. 408.

67. Nearly all songs begin with some high, inarticulate sounds.

68. That is to say all those present.

69. Lit. 'the eyes fell forward in the dance'. *kukunukéa < kukunuka* 'fall forward, down' (e. g. a tree).

70. The story evidently intends to explain, among other things, certain peculiarities in the behaviour of these animals, which the natives have noticed.

71. The Akamba formerly used to undertake, not infre-

quently, plundering expeditions against the Galla, living by the river Tana. They had even visited the Mkunumbe, as far away as the Indian Ocean, north af the town of Lamu, according to information given me by a Galla living there.

72. The narrative is plainly based upon certain peculiarities in the appearance of these ants.

73. *mutiọɓẹu*: this word is really a title of honour for the Kamba warrior, who has killed an enemy and brought home his sword (*uɓẹu*) as a token of victory. The same is the case with *mutiætumo* (< *ɨtumo* 'spear'), although this title is finer than the one first mentioned. Concerning the etymology of these words and other appellations of the same kind, vide The Akamba, p. 197. In the tales the hare, the hyena, or the lion often honour each other by using these forms of address.

74—75. *kɨpụma* 'spring', 'waterhole'. Wells in the real meaning of the word are not found in Ukamba. Especially in East Ukamba, which is more badly watered than the western parts of the country, most of the watercourses dry up during the dry season and one must dig holes in the beds of the rivers to obtain water. Where water is specially short, the holes are surrounded by a thorn fence, partly to prevent the cattle of other people coming to drink, and partly so that even one's own cattle cannot rush to the water-hole all at once and crowd together there. Instead, the animals are slipped in to the water a few at a time, through an opening in the thorn hedge.

76. The hare endeavours to wake the desire of the hartebeest for the water, which he asserts he has, by giving a vivid description of its excellent qualities: it is among other things so deliciously sweet that whoever drinks it can scarcely keep on his feet!

77. *x* only occurs in Kibamba in interjectional expressions, not in real words.

78. Passive form < *kupasẹa* 'detach'.

79. *aẹ*: interjection expressing reluctance or astonishment, often both at the same time.

80. Contraction of *na ukɨnə* 'and then give me' (< *kunə* or *kunæŋgə* 'to give').

81. The subjective prefix of the verb does not agree with the actual subject (*mundu*) but with the adverbial. Similar constructions are rather usual in Kikamba.

82. *kuŋgulu*: The expression renders the hollow sound arising when the empty calabashes, which the hare carries, strike against each other. < *kuuŋgula* 'hollow', in derived form *kuuŋgulịla*: *mbuŋgulịla kɨkú* 'hollow out the calabash for me!'

83. The story-teller makes a gesture to show how it happened.

84. Interjection expressing displeasure.

85. Interjection expressing that a thing is completely ended.

86. Regarding the use of the verbal affix *ka-* in the narrative style in Kikamba, see NGK, p. 69.

87. *tu*: adv. 'only'; *musɪ̯ə u nı wa̲kwa tu*: Akamba says jestingly that the cock says so, when he crows. "If no other cock is found in the village, he is the only master over the hens".

This short story is a typical picture of the native's own life, when it concerns a dispute between two individuals of different clans. A certain day is appointed for the case to be tried. The old men, *atumía*, a large number of whom are chosen from each clan, try to arrange the matter amicably, but the parties concerned want to settle it by single combat. The members of each clan form a half circle, and the combatants place themselves in the centre. The conflict is fought out by means of sticks or, if the case is serious, with bows and arrows.

88. *mɪ̯œu* means "yawning"; *ku̯a mɪ̯œu* probably means to yawn without being sleepy. The meaning is perhaps therefore that the hyena yawned from hunger.

89. The hyena, who was still hungry, meant the next day to kill one of his intended father-in-law's goats to satisfy his hunger.

90. The hare took the fat of the ram's tail: it seems almost unnecessary to remind the reader that it is an African fat-tailed sheep which is here in question.

91. The narrator rubs his own body to show how the hare rubbed the fat over the sleeping hyena.

92. The hyena has paid part of the price for the bride, and the girl's father would not willingly repay this, as he must do, if he drove away the suitor.

93. *kɪþɪtu* is the object upon which an oath is sworn: *ku̯a k.*, lit. 'to eat the k.', an expression which perhaps indicates that originally it has been the question of the test for poison. A *kɪþɪtu* can consist of the most diverse articles (see The Akamba, pp. 165 seq.). It is considered that anyone who breaks an oath, sworn by *k.*, will die within a certain time. In the case before us the hyena likes to prove his innocence.

94. *kɪŋga*, a large, bottle-shaped basket, of plaited grass, in which grain is stored in the granary. Vide The Akamba, p. 445.

The hare proposed that *kɪþɪtu* should be used to try and find the culprit. As, in the meanwhile, this is himself, he is careful not to take a genuine *kɪþɪtu*, for a false oath made on such a one would not involve death. He therefore proposes an "ordeal", in which he is certain, owing to his long legs, to gain the victory.

Thus the innocent hyena lost his bride, and not only this.

As, according to native law, his goats ought to be returned, and, badly burned as he was, he left the task of driving them home to his friend the hare, he lost also this property.

95. Regarding *kɪp̱ɪtu* see note 93. Presumably they took an oath that no one should touch the flesh beforehand, a way of denoting the gluttony of the hyena, which the natives always love to emphasize.

96. When an animal is slaughtered, leaves are spread on the ground to lay the meat on.

97. *ma̱ẓa* ('those entrails'): contraction of *ma̱ aẓa*.

98. Cry of distress, cry for help. Cf. note 60.

99. Onomatopoetic expression, reproducing the crunching of the bones between the hyena's jaws. Cf. note 46.

100. *kuɓiŋguka* 'open by itself' (< *ɓiŋgua* 'open'), see NKG, p. 63.

N. B. The numeration of the notes is interrupted here and begins again at 1.

1. *kulɪnda* 'stop up, obstruct'. *kulɪndana* 'stops up itself again'.

2. The story-teller indicates the distance between his hands.

3. *kɪ*: cf. note 30. The word corresponds here to a whole sentence: the walls of the cave remained perfectly immovable, however much the hyena shouted.

4. *wa-mwændẓa* (*mwændẓa* 'maternal aunt'): a word of address and greating between cousins on the mother's side, possibly only between cousins who are children of two sisters. Vide The Akamba, p. 101.

5. *ndækɪlaswa*: passive of *kukɪlẓa*, causative of *kukɪla* 'cross, pass over' (eg. a road, here the fire).

Whether the utterance of the hyena that "people of your family can't be handed over a fire" alludes to anything special, or if it is only a chance device of hers to avoid giving the dead child to the lion, I cannot say.

6. Little children are seldom buried but are laid down in a retired spot among the bushes. Cf. note 45.

7. *tuə* (= 'you'?). This word is often added to a person's name, when calling someone.

8. Here standing beside each other are two verbs spelt alike but having quite different meanings; *kutoŋẓa* 'can, be able to' and *kutoŋẓa* 'prick' (a hole). From both of them the form *kutoŋẓka̱* is derived. Cf. NKG, p. 63.

9. An expression of impatience and displeasure from the lion's side. Cf. note 84.

10. One of the Akamba's lighter methods of torture. Used specially to wring out a confession, e. g. in the case of a wife, whose husband suspects her of unfaithfulness.

11. Binding a cord of sinews (e. g. a bowstring) to a person's little-finger, and afterwards hanging him (or her) up to the roof of the hut, so that the whole weight of the body rested on the little-finger, was, at least formerly, a not unusual manner of performing torture in Ukamba. According to information, obtained from a trustworthy source, in the early days a white man too — I will not mention his name — used this cruel method towards his boys and labourers.

According to another version of this story (which I have also written down) the hyena begged the lioness to let her go away. The latter promised this, but the hyena had to accompany her out hunting first. They went out to hunt and met another lion who was told to proceed in another direction to drive out the prey. The lioness whispered to it to go in advance and at a certain path wait for the hyena. The hunt was then continued and they killed a bushbuck. The lion then said to the hyena: "Now you are allowed to go, take that way"! The hyena did not need to be told twice, but ran off at top speed. She ran right into the lurking lion, who killed her.

12. < *kuŋ̂amasɪ̂a* 'plague, torment someone', < *kuŋ̂ama* 'suffer'.

13. *kuβakaŋga*: intensive form of *kuβaka*. Cf. NKG, p. 49.

14. Cf. note 73 above.

15. The hare covered his body with leaves so that the lion should not recognize him.

16. This time the hare disguised himself with grass.

17. *asɪ*, interjection, expressing astonishment.

18. Cf. much the same subject in Tale 16.

19. *kuumæsɪ̂a* 'let come out of' (< *kuuma*). A verb having a very similar sound, but with an entirely different meaning is *kuumesɪ̂a* 'recover a little'.

20. *muβea*: the name of the narrow entrance, bounded by thorn hedges, which one usually has to pass before coming into the inner yard, the cattle kraal (*nža*), which is bordered by the huts. See note 24 above and also The Akamba, p. 432. A picture of this is given in the edition of Kamba folklore (Negerhistorier vid Lägerelden, p. 92) mentioned in my introduction.

21. *kwɪa* ('watch, guard, protect') has presumably nothing to do with *kwea* 'take care of, bring up' (e. g. a child).

22. *kɪta*: the high platform, erected on poles and usually placed in the centre of the cultivated fields, from which the ripening corn is guarded against birds and other parasites. A picture is given in The Akamba, p. 504, and in "Negerhistorier vid Lägerelden", p. 183. The guardians are generally either girls or children. The word *kɪta* comes from the same root as *ɪta* 'bed'; an Akamba bedstead consists also of a platform borne on four posts (see The Akamba, p. 439). The bed is, among

other things, smaller than *kɨtɨ*, which presumably is the reason for the latter word having the prefix *kɨ-* (cf. NKG, p. 37).

23. Evidently the baboon's name. Means literally 'the one of the little road'.

24. *kɨsumba* (< *nzumba*): the little huts which, especially in East Ukamba, it is usual to erect in fields situated more out of the way, and in which those who watch the harvest spend the night. Farther east the word means also 'storehouse', which in the Ulu dialect is called *ɨkombɨ*. The prefix *kɨ-* has here very likely a rather derogatory meaning. Cf. NKG, p. 34, also note 22 above.

25. "To perform coitus" is often rendered by the expression *kwɨŋga kɨlumɨ*, which really means 'beat on the great spirit drum', or 'dance the *kɨlumɨ* dance'. Regarding this religious dance in honour of the spirits of their ancestors see The Akamba, p. 231.

26. *mwana- (wa)mza*: literally 'child of the mother' = of the same mother, therefore whole brother or full sister. Concerning terms of relationship, vide The Akamba, p. 99.

27. *kakɨlwa*: Can here possibly be the question of *kwalɨla* 'eat, chew'? In such a case the meaning would be that the brother first killed the baboon and afterwards put a stone in his mouth (possibly because he had eaten of the corn in the field).

28. A negative meaning is very often expressed by *kulea* 'to refuse'.

29. Intransitive verbs are not infrequently used in the passive form in Kikamba. See NKG, p. 75.

30. That collections of water are suddenly formed, in a more or less supernatural manner, is not an unusual subject in folklore. In the district of Kibwezi in South Ukamba a pond is found which according to the native belief was suddenly formed, causing a village before found at the place to disappear in the depths. See further The Akamba, p. 228.

31. *katumbu, ndumbu*, small dove species.

32. The custom of employing oxen for riding purposes (and as beasts of burden) is found in Africa in two large, widely spread districts, separated from each other: South Africa up to Angola and the Sudan. It is not found among the tribes in Kenya colony and Tanganjikaland, and on this account it is very interesting to find this information in a Kamba tale. Can it be possible that the Akamba formerly used to ride their oxen, or is the story a loan? From whence, however, in such a case can it have come? To all these questions it is probably difficult to find an answer.

In this connection I must be allowed to mention that I have collected material for a little monographical study on the

employment of oxen as riding and transport animals in Africa, a material which I hope soon to be able to publish.

33. In sorrow over the death of their daughter, the parents had presumably let their hair grow. The Akamba never have long hair excepting, in certain cases, in illness or after cases of death. See The Akamba, pp. 110, 386. Among the Nandi again it is customary to shave the head as a sign of grief (Hollis, The Nandi, p. 30).

34. Among the Akamba, contrary to the case with many other negro peoples, married people usually perform coitus, when the wife is menstruating, since the Akamba believe that a woman can be impregnated only during the period of menstruation. See The Akamba, p. 40.

35. It is probably almost superfluous to remind the reader that the smearing of a person with fat often has a religious-magic significance. On fat in rites among the Akamba, vide The Akamba, Index.

36. The bow is the principal weapon of the Akamba. In the tales children are sometimes born, holding some object in the hand. According to the belief of the Akamba this occurs also in actual life, and future medicine men specially are born with such "accessories". I learnt to know several medicine men who, it was stated, were born with some object or another in the hand. These objects are taken care of by the child's mother, who carefully keeps them till the son is grown up, then they are handed over to him and become the groundwork of his magical paraphernalia. See The Akamba, pp. 524 seq.

37. In Ukamba the farming is managed by the women, but when new ground is broken up for farming, this work is done by the men, generally the grown-up sons in a family. See The Akamba, p. 502. The old man in this story evidently has no son, but intends to procure a son-in-law to work for him.

38. The narrator speaks slowly and brokenly, in order to characterize by this means the slowness of the chameleon, on which this short story is founded. A Kamba riddle, resting on the same subject, is as follows: We loiter, when we go (away) and when we turn back (*tutɪndaa, tukɪɲɪ, tukɪsɡ̱oka*). The answer to this conundrum is: The chameleon's arms (*mo̱ko ma kɪmbu*). Finally we are reminded of the rôle the chameleon's slowness plays in the familiar myth, widely scattered in Africa, on how death came to mankind. See The Akamba, p. 253.

39. As the opposite of the chameleon stands the butterfly (which flutters swiftly over the fields). When the story-teller is speaking on its behalf, he speaks very rapidly.

The chameleon wishes to have a wife to keep him. This is fully in agreement with native conceptions. The woman just

by managing the agriculture obtains food also for her husband and her children.

40. A woman certainly is bought from her father, but in reality the girl in most cases decides for herself, whom she likes to be married to. It is therefore quite in accordance with actual fact that the youth and the tortoise go and ask the girl if she will marry either of them. It is only after a pair of young people are agreed that the suitor gets into connection with the girl's father, and begins negociating as to the price of the bride.

41. "For a long while" is expressed by lengthening of the vowel: *aϐuundz̑a*, v. NKG p. 29, note 13.

42. Literally there stands: 'he spoke with the head'.

43. *masœmbanz̑a*: < *kusœmbanu* < *kusœmba*. Vide NKG, p. 63; *masœœmba*: the lengthening of the vowel indicates an increase of intensity: 'they ran hard'. Vide NKG, p. 29.

44. The prefix *ka-* is sometimes used in narrative form. Cf. note 86 above.

45. On the use of the prefix *ko-* see NKG, p. 56.

46. To strengthen the youth in his belief that the tortoise really had run a race with him, the tortoise pretended to attend to his feet after the run.

47. About *waz̑a* v. NKG, p. 100.

48. *ıϐúo* is the top piece of a Conus species, which among the young people in Ukamba, and specially among the young men, is a very popular ornament. They wear it, among other places, on the head or on the breast. See further The Akamba, p. 377 (with a sketch of *ıϐúo*).

49. Refers to the large African white-necked crow.

50. The intransitive verb *kukwa* ('to die') is used here in the passive form. Cf. note 29 above.

51. Younger persons and children are not buried as a rule, above all not in East Ukamba. Cf. notes, p. 45, 6.

52. Kawesya and Kalau: the names of two girls in the company. Personal names occur very seldom in Kamba tales. On personal names among the Akamba and their signification see NKG, Appendix, pp. 81 seq.

53. "Steal" is called *kuz̑a* in the Machakos tract, in East Ukamba *kuɣéa*. For "thief", on the contrary, I can only remember having heard *kɨɣeɨ* in the first-mentioned district. S. Watt (Vocabulary of the Kikamba Language. Harrisbury, Pa. 1900) includes, however, *muyi* too.

54. The current word in the Machakos tract for "middle, waist" seems to be *kɨtɨmba*.

55. I do not know what *kɨggo* signifies. Unfortunately I cannot find my original manuscript in order to control whether I have possibly copied the word incorrectly.

56. *kwɨṷa* 'to ripe'.

57. I do not trouble to repeat here again the beetle's words.

58. *kɨþaku* is that part of the hut which borders on the door-opening at the top. The word occurs as the answer to one of the riddles (not yet published) which I wrote down in Ukamba. The riddle is as follows: "In case it had teeth to bite with" (*kæþwa kɨ maṷo ma kwǝma*). The answer: *kɨþaku*. The meaning is that if there was any risk connected with passing *kɨþaku*, then there would soon be an end of the inhabitants of the hut, for the place must be passed, of course, every time they go in or go out.

59. Cf. this assertion with what comes later on in the story, where the Masai and Akamba are mentioned.

60. *kwændaŋga*, the intensive form of *kwænda* 'to go'.

61. A Kamba tale about the hammerhead (Scopus umbretta) I have reproduced in NKG, p. 88.

62. I cannot translate this expression.

63. *kɨlumɨ* is a dance of the women in Ukamba. See note 25. — The narrator expresses himself somewhat hazily here, but the meaning is presumably that when the Masai did not think themselves able to seize and carry off the cattle by armed force alone, they employed artifice and took their women with them, who arranged a dance in the hope that the louse would be tempted into taking part in it. Their device was successful, and while the louse danced, the Masai warriors carried away his cattle. Where the hammerhead was, cannot be gathered from the story.

64. Kamba women sometimes have lice, which specially the elder among them eat with pleasure as a delicacy. See The Akamba, p. 516. The narrative gives at its close, presumably as a jest, an explanation of why the women have lice.

65. One of the baboons stood, according to the custom of these animals, probably on the watch, to warn the others in case of danger.

66. The have conducted the elephant to the fields of the Akamba and let him eat of the crop.

67. *kuɨ̂ɓa* 'pay to himself (herself)', reflexive form of *kwɨɓa* 'to pay'.

Comparative Notes.

Tale 1. (Ikutha, East Ukamba.)

The Kamba tale about the cow of the hyena, which got a calf, and about the lion, that maintained that his ox had born it, is to be found in Brutzer's little collection in German without the native text (E. Brutzer, Tierfabeln der Kamba, Archiv f. Anthropologie 1910, p. 26). It seems to be common in North-East Africa, and also to be spread over North Africa and Sudan. It is to be found among the Masai (where it is the question of the hyena and the jackal, and the latter gets his calf back through the assistance of a little bird: M. Merker, Die Masai. Berlin 1910, p. 222), and in Taveta (written down by the autor 1912, but not yet published). The hyena here takes the calf of the hare, and the hare says, that "Heaven or Earth" will defend him, the defenceless. A mystical voice from out of the earth also awards him the calf. It comes from his own mother, whom he had hidden in a hole! The subject occurs further among the Wanyaturu (lion, hyena and hare: E. V. Sick, Die Waniaturu. Baessler Archiv 1916, p. 54); among the Galla (lion, leopard and ape, the latter of which helps the leopard: Büttner, in Zeitschr. f. afrikan. Sprachen, III, Berlin 1899—90, p. 77; R. Basset. Contes populaires d'Afrique, Paris 1903, p. 79, after Büttner; according to another Galla version it is the lion and the jackal, that quarrel about the calf of the latter: I. v. Müller, Beiträge z. afrikan. Volkskunde, Globus Bd 42, 1882, p. 330); among the Tigre (the lion, the hyena and "le renard": Basset, Folk-Lore d'Ethiopie. Revue d'Ethnologie et de Sociologie, II, Paris 1911, p. 222; Basset here refers to E. Littman, Publications of the Princeton Exped. to Abyssinia, I—II, Leiden 1910): the Kunama (a man owned a cow and a jackal owned a bull: L. Reinisch. Die Kunama-Sprache, II, Wien 1881, p. 26) and the Saho in Erithraea (lion, hyena, monkey: Basset, Nouveaux Contes berbères, Paris 1897, p. 271, after Reinisch, Die Saho-Sprache I, Wien 1899. p. 183). Marno has a version from the Anglo-Egyptian Sudan (lion, hyena, and jackal: E. Marno, Reise in d. Egypt. Aequatorial-Provinz u. in Kordofan, Wien 1878, p. 283). The type is also taken down from Senegal, in the Zenaga dialect (the jackal

owned a bull and the hare a cow, "l'iguane" helped the hare: Basset, Nouveaux Contes, p. 39) and the Hassania dialect ("le renard" settles the quarrel between the hare and the jackal: Basset, Mission au Sénégal I, Paris 1909, p. 398), and from the Khassonke (the hyena owns a bull and the hare a cow, and the palm-rat judges between them: C. Monteil, Contes soudanais, Paris 1905, p. 141).

Basset has further taken down versions from the Soninke, the Bakongo and from India (Mission au Sénégal, p. 398, Revue d'Ethnographie etc. 1911, p. 222, note 9). In a version, given by Dr Laman, from the Bakongo (the Mazinga dialect) the leopard and the mvudi-antelope are the figures that appear, and the former maintains that his boar has farrowed, and not the antelope's sow. The antelope receives assistance from the dwarf-antelope (K. E. Laman, Sagor på Mazingadialekten i Nedre Kongo, Tales in the Mazinga dialect in Lower Congo in Etnografiska Bidrag av svenska missionärer i Kongo, published by E. Nordenskiöld, Stockholm 1907, p. 43). Among the Duala in Cameroon the monkey and the leopard quarrel about a kid, which had been born by the former's goat, and also here the dwarf-antelope appears as the helper (Lederbogen, Duala-Märchen, Mitt. d. Sem. f. Oriental. Spr., Berlin 1901, p. 164; Bufe, Die Poesie d. Duala-Neger in Kamerun, Arch. f. Anthrop. 1905, p. 40).

Tale 2. (Machakos, West Ukamba.)

In this tale the inclination of the Africans for fat is reflected. Routledge (With a prehistoric People, London 1910, p. 303) has it from the Akikuyu and calls the acting bird *kihuru*, which, to judge from his description of it, evidently is the white-necked crow, the same as in the Kamba version. From the latter it does not clearly appear that the tale likes to explain why the hyena has a limp in its gait, but this is stated in the Kikuya version, and the same is the case among the Kafirs and Hottentots, among which it is the jackal that cheats the hyena (D. Kidd, The essential Kafir, London 1904, p. 386; T. v. Held, Märchen u. Sagen d. afrikanischen Neger, Jena 1904, p. 149; Bleek, Reineke Fuchs in Afrika, p. 12). From the Somali in the neighbourhood of Bendera may be mentioned a tale with a similar subject, in which the jackal made the hyena believe that there was some fat in a tree-trunk, and that it would be available if he knocked his head forcibly against the tree (M. v. Tiling, Somali-Texte. Zeitschr. f. Eingeb.-Sprachen, Beih. 8, Berlin 1925, p. 127). A closer examination would perhaps show that this tale belongs to Hamitic peoples and peoples influenced by Hamitic culture?

Tale 3. (East Ukamba.)

Sick quotes this story from the Wanyaturu, only with the difference that, when the cock and the lion have a couple of times changed feathers and hairs and the lion at last receives one of the cock's big tail-feathers, he gets so overawed by this that he runs away (Baessler Archiv 1916, p. 52).

The Kamba story ends by telling that the lion, since that day, whenever he catches sight of the foot-steps of a cock on a path, turns round and takes another way. The Dinka have a tale about an eating competition between the elephant and the cock, which ended with the victory of the cock, and, since that day, the elephant takes the flight, whenever he hears the cock crow (Basset, Contes populaires, p. 139, after Casati, Dix années en Equatoria, Paris 1892, p. 35).

Tale 4. (East Ukamba.)

Is to be found in Brutzer's work (p. 30) and in "Acht Kamba-Märchen" (Leipzig 1905, p. 9, Verlag d. Ev.-Luth. Mission).

Tale 5. (Machakos, West Ukamba.)

Brutzer has the tale (p. 23). Among the Mbenga on the Corisco Bay it is the partridge that sends the hen to fetch fire for it (Basset, Contes populaires, p. 395, after Dulouf, Huit Jours chez les Mbenga, Revue d'Ethnographie, 2, p. 228; Dähnhardt, Natursagen, III, Leipzig 1910, p. 214). Chatelain gives a tale from Angola telling how the dog and the jackal were separated by the latter sending the former to the huts of men to fetch fire (Folktales of Angola, Boston 1894, pp. 213, 301). According to the Bangala it was a kind of night-bird that sent the dog. The combination of these two animals might have arisen from the fact that the bird in question utters the cry of *mbwa! mbwa!* which is in Bangala, as in so many other Bantu languages, the word for 'dog' (H. Johnston, George Grenfell and the Congo, London 1908, p. 821). In another Angola tale about the separation of the house-hog from his brother the bush-hog (Chatelain, p. 215), on the contrary, the fire does not occur, nor in a Kamba tale, taken down by me (only in Swedish), telling how the cow became a domestic animal (publ. in G. Lindblom, Negerhistorier vid lägerelden, Stockholm 1922, p. 89). Finally, in a Subiya tale the dog is separated from the jackal by the circumstance that the former is sent by the latter to the kraal of the people to see what it looks like there. The dog finds a

lot of good bones in the kraal and likes it so well there that he stays there for good (Jacottet, Études sur les langues du Haut-Zambèse II, Paris 1899, p. 131). Cf. also an Azandeh story about the fowl and the dog, given by Czekanowski (Wiss. Ergebn. d. Deutsch. Zentral-Afrika-Expedition 1907—1908, Bd. VI: 2, Leipzig 1924, p. 74).

Tale 6. (Machakos, West Ukamba.)

In this tale, which is built on the habit of the fowls to put their heads under their wings, the cock makes the hyena believe that he can cut off his head. It is also to be found in the same form among the Wamatengo in the south corner of Tanganyikaland, only with the difference that here it is "the vulture" that is cheated by the hen. Since that day "the vultures" (the hawks?) pursue the offspring of the hen (P. J. Häfliger. Kimatengo-Wörterbuch, Mitt. d. Sem. f. or. Spr., Berlin 1909, p. 141). In the same way the hen cheats the hare among the Batonga (H. Junod, The Life of a South African Tribe, II, Neuchatel 1913, p. 216). Among the Wanyaturu it is also the hare that is cheated by the cock. Then the cock stands on one leg and makes another hare believe (it was during a time of famine) that he has cut off his leg and bartered it for food (Sick, Die Waniaturu, Baessler Archiv 1916, p. 49). This subject is also to be found in a Kiziba tale, in which the cock makes the hawk believe that he has exchanged his leg for a load of rice. The hawk follows his example and since then their friendship has been ended (H. Rehse, Kiziba, Land und Leute, Stuttgart 1910, p. 337). Among the Washambaa it is the Gogo that is the friend of the hen and gets his head cut off by his own children (Karasek-Eichhorn, Beitr. z. Kenntnis d. Waschambaa, Baessler Archiv 1911, p. 214). What sort of animal the Gogo is is not mentioned.

Tale 7. (Kitui, East Ukamba.)

There are three details in this tale which are worth attention, because they occur in many other parts of Africa, viz: 1. The proposal of the hare to the lion that they should kill their mothers. 2. How they afterwards should taste the livers of their mothers, in order to get to know which of them was a witch and caused the death of the cattle. 3. The hare kills the lion by throwing a glowing hot stone down his throat.

The mother has a highly esteemed position among the Negroes, and it is, perhaps, the absurdity of the mere thought that anybody should want to kill his mother that has brought this subject into the tales about animals. Brutzer (p. 35) has the

tale. Also among the Wadjagga the hare beguiles the lion into killing his mother (B. Gutmann, Volksbuch d. Wadschagga, Leipzig 1914, p. 186); among the Wabondei he cheats the hyena into doing so (H. W. Woodward, Bondei Folktales, Folk-Lore, London 1925, p. 267), and also, in a time of famine, with the Suahili (A. Werner, Some Notes on East African Folklore, Folk-Lore 1915, p. 61). Among the Shilluk it is the white-necked crow that beguiles the raven into killing his own mother (W. Hofmayr, Die Schilluk, Mödling 1925, p. 372); among the Lango, the kinsmen of the Shilluk, it is the hare that beguiles the leopard. Their version also has the detail that the hare pretends that his tears (over his mother's death) came from the smoke from the fire (J. H. Driberg, The Lango, London 1923, p. 447). In a Kiziba tale, as well as in one from the Basubiya on the Zambezi (neighbourhood of the Victoria Falls) it is also the hare and the leopard that are the performers, and in the former the eating of the mother is explained by its being a time of famine (Rehse, Kiziba, p. 318; Jacottet, Études sur les langues du Haut-Zambèse, P. II, Paris 1899, p. 19). In a version from the Wasukuma it is the hare and the hyena, and here, too, the hare maintains that it is the smoke that makes him cry (Anthropos 1910, p. 559). In an Anyanja tale the hare is "the friend of a Man", and beguiles him to kill his mother. Here, too, the hare cries, and pretends that "the sun is hurting my eyes" (M. Holland, Folklore of the Banyanja, Folk-Lore 1916, p. 139). Among the Herero it is the jackal that beguiles the hyena in the same way (Büttner, Märchen d. Ova-Herero, Zeitschr. f. afrikan. Spr., 1888, p. 198).

In a Luyi version (Aluyi-Barotse) two hares agree to kill their mothers, because they are supposed to be witches (E. Jacottet, Études sur les langues du Haut-Zambèse, P. III. Alger 1901, p. 31). In a tale from Lower Congo a wild cat and a gazelle agree that one of them might kill and eat the other's mother in case of famine. The gazelle killed the wild cat's mother, but hid his own in a cave (R. E. Dennett, Notes on the Folklore of the Fjort, London 1898, p. 85). In a Banyangi tale the leopard proposes to the dwarf-antelope that they shall slaughter their mothers. The latter, however, though he declares himself willing to do it, cheats the leopard (F. Staschewski, Die Banyangi, p. 57 in Baessler Archiv, Beiheft 8, Leipzig 1917; cf. E. Meinhof, Märchen aus Kamerun, Strassburg 1889, p. 70). Among the Duala the antelope beguiles the elephant to kill his mother (Lederbogen, Duala-Märchen, Mitt. d. Sem. Or. Spr., Berlin 1905, p. 210; Bufe, Die Poesie d. Duala-Neger, Arch. f. Anthr. 1915, p. 43).

This theme seems to be spread widely in Africa. Woodward (see above) mentions versions from the Kinga (south end

of Lake Nyasa), Bemba and Ziba. Among the first-mentioned two men agree to kill their mothers (Meinhof, Afrikanische Religionen, Berlin 1912, p. 21; after R. Wolff, Grammatik d. Kingasprache, Berlin 1905, p. 138).

We meet with a variant among the Wanyaturu, in as much as the hare makes a proposal to the jackal that they should sell their mothers (Sick, Baessler Arch. 1916, p. 53). He himself put a stone in a sack, pretending that it was his mother. This subject also occurs in a tale from Rabai (hinter-land of Mombasa). The hare and the hyena make an agreement to sell their mothers for grain to the Suahili in time of famine (Werner, Folk-Lore 1915, p. 67; cf. Woodward, p. 266, note 7).

In an Ewe tale the sun and the moon make up to kill their children. Pointing to this tale Meinhof is of the opinion that all the tales of the here described type originally are nature-myths (Afrikanische Religionen, p. 20).

The Azandeh have a tale telling how during a famine the leopard and the dog determine to sacrifice their young ones. The leopard did so, but the dog fled to a native village and became a domestic animal. The story will explain why the leopard hates the dog (Czekanowski, Wiss. Ergebn. d. D. Zentral-Afrika-Exped., Bd. VI: 2, p. 74).

2. Several Akamba told me that the lion does not eat livers but leaves these organs untouched after kill. Hence those belonging to the lion clan (*mba-asi*) do not eat livers and will not even touch them, when animals are slaughtered (G. Lindblom, The Akamba, p. 119). However, whether this conception has anything to do with the present tale or not, I will leave to others to determine. But it is a fact that, in certain places in Africa, the liver plays a certain rôle in magic rites, and I will here, at random, give a few instances, which I can call to mind. Though it was not a common custom the Bakongo sometimes ate the liver of an enemy killed in battle (Weeks, Among the primitive Bakongo, London 1914, p. 38). Among a few East African peoples, as the Wagogo, the liver is totem for a certain clan (H. Cole, Notes on the Wagogo, Journ. Anthr. Inst. 1902, p. 336). Among the Batonga it is used in certain rites (Junod, I, p. 245), in Nigeria with divination (P. A. Talbot, Peoples of Southern Nigeria II, London 1925, p. 193), and so also in Morocco, where the liver of the sacrificed animal is supposed to tell the fortune of the owner of the animal, and in a certain tribe the fortune of the whole village (E. Westermarck, The popular Ritual of the great Feast in Morocco, Folk-Lore 1911, p. 155). In one of Tremearne's Hausa tales the liver of a leper plays an important rôle as medicine (Folk-Lore 1911, p. 470). The custom of telling fortunes by the liver has presumably come to the Negroes from the Hamites.

About liver in folktales, cf. further the Kamba tale No. 15 above and Folk-Lore 1925 (index).

3. The hot stone, which the hare throws down the throat of the lion, occurs among the Wadjagga (Gutmann, Volksbuch, p. 186)*, the Nandi (F. Bryk, Das schwarze Rotkäppchen, Völkerkunde, Wien 1927, pp. 80, 82), and the Subiya on the Zambezi (Jacottet, Études sur les langues du Haut-Zambèse, P. II, Paris 1899, p. 6). In Kiziba the hare kills the leopard in this way (Rehse, pp. 320, 345). Among the Galla on the Tana River it is the jackal that makes the lion swallow a hot stone (Werner, Folk-Lore 1915, pp. 70, 72). In the 1 above mentioned Anyanja tale the hare killed "the Man" by throwing heated stones down his throat (Folk-Lore 1916, p. 139). In another Nyanja tale the hare kills an elephant in that way, according to Werner (Bantu Elements in Swahili Folklore, Folk-Lore 1909, p. 445). Werner mentions the subject also from the Wakinga (west of Lake Nyassa).

Tale 8. (Kikumbuliu, SE. Ukamba.)

Routledge has a tale from the Akikuyu, which begins in the same way as this one from the Akamba (With a prehistoric People, p. 305). Compare the Bushman story about an old woman, too weak to walk, who was left behind by her people and afterwards picked up by a hyena (Bleek, A brief Account of Bushman Folklore, London 1875, p. 16).

Tale 9. (Machakos, West Ukamba.)

The theme how a weak little creature becomes the victor over a big and strong adversary is very much liked in the tales of the Negroes, as it is all over the world. As a rule the inferior one becomes the victor by cunning, but here this does not seem to be the case. In a Djagga tale a bird flies down into the stomach of a man, so that he dies (Gutmann, Volksbuch, p. 64). Compare a Somali tale about an animal, which gnaws the bowels of the lion to pieces (Tiling, Somali-Texte, p. 132). The Herero have a tale in which an elephant swallows a tortoise, but the latter tears the liver, heart, and kidneys of the elephant to pieces, so that he dies (T. Hahn, Sagen u. Märchen d. Ova-Herero, Globus XIII, 1868, p. 309). One of the stories (not yet published), which I wrote down in Taveta, is about the little bird *mukumbulu*, that got its nest destroyed by an elephant. The bird conquers its strong adversary by means of cunning, for, on its proposal,

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* In another Djagga tale a *rimu* (ogre) is killed in this manner (Gutmann, p. 87).

they agreed to see which of them could dwell longest by a water-course without food. The bird flew over the surface of the water and pretended now and then to fall down on it from exhaustion, but, as a matter of fact, on these occasions it caught small insects on the surface of the water and nourished itself in this way without being suspected by the elephant. At last the elephant fell down and died of starvation.

Tale 10. (Kitui, East Ukamba.)

I am sorry to say I do not know what sort of animals are meant here. Possibly *ndu* is a mongoose and *kaŋə* a lemur or a hyrax. However, so much may be certain that the tale belongs to the type which is built on details characteristic of certain animals.

Tale 11. (Kitui, East Ukamba.)

This tale belongs to the same group as the preceding one, because it is probably based on the outer appearance of two species of ants, a small black one and a bigger black one. The Wadjagga have a similar tale about a wasp, which buckles on a sword (Gutmann, Volksbuch, p. 200). In both cases it is, I dare say, only the question of a jocular attempt to explain the narrow waist of these insects.

Tale 12. (Machakos.)

One animal makes another animal believe that a rock will fall over it, if it does not hold it up. Among the Wasukuma the principal figures are, as among the Akamba, the hare and the hyena (Hermann, Kissukuma, Mitt. Sem. Or. Spr., Berlin 1898, p. 192); among the Wahehe the jackal and the lion in one tale, the hare and the lion in another (O. Dempwolff, Beitr. z. Volksbeschreibung d. Hehe, Baessler Archiv 1914, pp. 132, 134). The occurence of the jackal among the Wahehe, "Die Zuluaffen", is perhaps due to an influence from South Africa, where the Kafirs and the Hottentots let the jackal outwit the lion in that way (Kidd. The essential Kafir, p. 371; Held, Märchen u. Sagen, pp. 142, 76). However, compare a Basuto tale, in which the hare, overtaken in a cave by the enraged "rabbit", tells him that the cave is falling down (Jacottet, The Treasury of Ba-Suto Lore, Morija 1908, p. 44).* Among the

* One notices that here "the hare" and "the rabbit" are spoken of. According to Junod (Chants et Contes des Ba-Ronga, 1897, p. 86) there are in Basutoland two hares bearing distinct names (cf. Werner in Folk-Lore, 1899, p. 283).

Wamatungo (south corner of Tanganjikaland) the leopard is outwitted by the hare and stands holding the rock for ten days, the same length of time as in our Kamba tale (Häfliger, Mitt. Sem. Or. Spr., Berlin 1909, p. 138).

Tale 13. (Machakos.)

It may here be called to mind how Dähnhardt from Europe and especially from Slavonic peoples, gives several instances of stories with this subject, disobedience when digging (Natursagen, III, p. 312) and likewise from Negroes in North America (IV, p. 35). According to D. the type has later on spread from the latter to the Indians.

In the Kamba version quoted by Brutzer (p. 28) the hare is never outwitted, and it has nothing about the tortoise. Close to this version comes a shortened form in "Acht Kamba-Märchen" (Verlag Ev.-Luth. Mission, Leipzig 1905, p. 7, quoted by Dähnhardt, IV, p. 85). In a Swahili tale the hare cheated all the animals "except the spider" (Steere, Swahili Tales, London, p. VIII). According to Werner this is a mistake for the tortoise (Folk-Lore 1909, p. 442). In another couple of Swahili versions, too, the tortoise occurs (Kibaraka, U. M. C. A., Zanzibar 1885, 1896; I have not this work available, but Werner refers to it in Folk-Lore 1909, p. 439). Also among the Anyanja it is this animal that seizes the hare (Holland, Folk-Lore 1916, p. 135). Among the Wahehe it is the frog, consequently another "aquatic animal", that seizes the hare by the leg (Dempwolff, Baessler Archiv 1914, p. 135), and that is also the case in a Ronga version (Jacottet, Treasury of Ba-Suto Lore, p. 36). In a tale from Tete on the lower Zambezi it is also the hare that refuses to dig (A. v. d. Mohl, Samml. v. kafferischen Fabeln in d. Ci-Tete-Sprachen am unteren Sambesi, Mitt. Sem. Or. Spr. Berlin 1905, p. 36), but among the Basuto and the Kafirs the jackal appears (Basset, Contes populaires, Paris 1895, p. 28; Jacottet, Treasury, p. 32; D. Kidd, The essential Kafir, London 1904, p. 369, after South African Folklore Journal, Capetown 1879—1880) as among the Hottentots. It is interesting to see how closely the version from them, quoted by Held (p. 74) agrees with mine from the Akamba. In Senegal, too, it is the hare that is forbidden to drink and is finally caught by the elephant (F. de Zeltner, Contes du Sénégal et du Niger, Paris 1913, p. 199).

According to Jacottet (Treasury, p. 32, note 1) variants of this tale are also taken down among the Ila-speaking peoples (Rhodesia), the Subiya (on the Zambezi) and the Basumbwa (Unyamwezi district), and according to Werner it is also to be found among the Ewe and the Mandingo (Folk-Lore 1909, p.

442). Cf. also Dennett's story from the Lower Congo district, in which the rabbit and the antilope form partnership to dig a deep well. The story ends with the hare being stuck on an animal-figure about the size of a rabbit, which the antilope had placed by the well and smeared all over with bird-lime, consequently a kind of "tar-baby" (Dennet, The Folklore of the Fjort, London 1897, p. 90, quoted by Dähnhardt, IV, p. 34).

A detail in this tale is worth attention, because it probably recurs among a great many other tribes, and then, too, in other tales than the one about the digging of the well. I am hinting at the fact that the hare, after the tortoise having seized his leg, tries to make her believe that she is holding a root (p. 37). The subject also occurs among the Waswahili (Folk-Lore 1909, p. 444), the Wadjagga (Gutmann, Volksbuch, p. 71), the Masai (Hollis, The Masai, p. 107), the Wahehe (Baessler Archiv 1914, p. 135) and the Basumbwa (Dähnhardt, IV, p. 32, after Folk-Lore X, p. 285), and certainly among many other peoples. An inversion, so to say, of this theme occurs in a Bondei tale: the monitor is sitting in a hole with his tail outside, and the tortoise takes hold of it. "Let loose my tail", says the monitor. "I don't touch your tail", replies the tortoise. "I have found spoil, a beautiful sword" (Woodward, Bondei Folktales, Folk-Lore 1925, p. 181).

It is, finally, worthy of remark that this well-digging tale in many cases ends by explaining how the hare lost his tail. In our Kamba version there is only a slight suggestion in this direction, in as much as the hare tries, although in vain, to make the tortoise take hold of his tail, which, he pretends, is his leg. Perhaps an intimation is here present that also with the Akamba the tale originally would express why the hare has no tail.

Tale 14. (Machakos.)

The hare stole the cattle of his friend the hyena, and lest the latter should suspect him, he cut their tails and stuck them in a crack in the ground and made the stupid hyena beleive that the cattle had disappeared into the earth. Brutzer (p. 25) gives the motive as a part of a longer story. In a version of Hobley's it is a herdsman who is cheated by the hare (C. W. Hobley, The A-Kamba, Cambridge 1910, p. 111). This subject is met with in many places in East Africa, but I do not know it from other parts of the continent. In a Masai tale the hyena eats up the cattle of the jackal and puts their tails down into the ground (Merker, Die Masai, p. 222). In a tale from Kiziba the hare places the head of an ox, which he has eaten up for the leopard, firmly in the mud, and then he makes his friend believe that the ox has sunk into the mud

(Hermann, Lusiba, Mitt. Or. Spr. III, Berlin 1904). Among the Wanyaturu the hare cuts the tail of his own ox, sticks it in the ground and then complains: "Look, my only ox has disappeared" (Sick, Baessler Archiv 1916, p. 51). In Nyassaland it is a man who cheats his fellow-men in this way (D. Elmslie, Folk-Lore Tales of Central Africa (collected in Nyassaland), Folk-Lore 1892, p. 74).

Tale 17. (Machakos.)

Brutzer has a somewhat more detailed version. This theme, how an animal smears his sleeping comrade with something and then accuses him of an action he himself is guilty of, is, I dare say, pretty common in Africa, although I have only found a few evidences of it. In a Kafir tale the jackal smears the hyena's tail with fat and then eats all the rest of it (Kidd, The essential Kafir, p. 384). In a Basuto tale it is the hare that, by a similar manoeuvre, gets the spring-hare sentenced although innocent (Jacottet, Contes populaires des Basoutos, p. 13; vide also Dähnhardt, III, p. 339, after Bleek and Casalis). Among the Aluyi, on the upper Zambezi, it is the hare that, on a visit at his parents-in-law, together with the jackal, kills one of their goats and smears its blood on the jackal's leg (Jacottet, Études sur les langues du Haut-Zambèze, P. III, Paris 1901, p. 20).

The method of unravelling whether a suspected person is guilty or not by letting him jump over a fire is to be found in another Kambà tale (Hobley, The A-Kamba, p. 113), and further also in a Bari tale in which, on the proposal of the cunning hare, a hollow is dug, and in this a fire is lit, whereupon the animals must jump over. He who falls into the fire, is guilty (Meinhof, Afrikanische Märchen, Jena 1917, p. 311).

Tale 19 (partly related in Machakos and partly in Kikumbuliu dialect).

Nrs 19 and 20 are variants, slightly differing from one another, of the same tale. I have also taken it down in Taveta, and it is also to be found among the Masai (Hollis, p. 212; Merker, 2. Aufl., p. 223).

A detail in the beginning of this tale to which an analogy is met with in the folklore of East Africa in many places, is the one about the hyena being engaged by the lioness as nurse for her children, on the condition that the hyena shall not eat bones. In Unyoro it is the leopard that engages the dog, which breaks the agreement and happens to kill one of the young ones with a bone. Since that day the leopards pursue all dogs (Dähnhardt, III, p. 327, after Casalis, Zehn Jahre in Äqua-

toria, II, p. 41). The tale will probably explain why the leopard is so fond of dog's flesh. Stanley heard pretty much the same story of a man from Uganda: the dog and the jackal were servants to the leopard, and when the dog in the way indicated happened to kill one of the leopard's young ones, the two nurses fled. The dog sought protection among the people, and since that time the jackal lives in solitude (Stanley, My dark Companions and their strange Stories, London 1893). The story will explain how the dog became a domestic animal.

In a Nandi tale a hare is engaged as nurse by a woman, who has a small child. He intentionally kills the baby, cuts it into pieces, puts these into a cooking-pot instead of the meat, which he has taken (Hollis, The Nandi, p. 101).

In South Africa among Kafirs and Hottentots this [tale-] subject seems to be widely spread, and everywhere here the nurse intentionally kills the children confided to her and eats them. So among the Basubiya, the Aiuyi, and the Ila on the Zambezi, among which the hare eats the lion's children (Jacottet, Études sur les langues du Haut-Zambèze II, p. 14, III, p. 14; E. W. Smith, Handbook of the Ila Language, Oxford 1907, p. 115). Among the Basuto and the Ovambo the jackal plays this cruel trick to a lioness, and in a Basuto variant it is "the rabbit's children that are eaten by the hare" (Jacottet, The Treasury of Ba-Suto Lore, p. 40; Basset, Contes populaires d'Afrique, p. 364, after Brincker). It seems as if it should be worth while to make a closer examination of the occurrence of this [tale-] subject in Africa.

The most interesting thing with this tale is, however, that it is of the type which can briefly be characterized by the name of "Open-Sesame-type" (rocks open and close when you speak the right word to them). Besides from East Africa (mentioned above), I know this subject from South Africa, where it seems to be largely spread. Callaway has two variants from the Zulus about the rock, which "was opened by the mouth", and Bleek one from the Hottentots (Nursery Tales of the Zulus I, London 1867, pp. 3, 142; cf. also Kidd, The essential Kafir, p. 382; Bleek, Hottentot Fables, p. 64). In a Herero tale a girl opens a rock by a magic formula in order thereby to save herself and her sisters from pursuers. The formula could only be spoken by a pure virgin, and no one was to utter a wicked word during the passing through the rock. One of the sisters, however, could not help throwing offending words against the pursuers, and, at once, the rock shut itself so much that the passage became too narrow for her to get through (Hahn, Sagen u. Märchen d. Ova-Herero, Globus XIII, 1868, p. 269).

Finally I will also mention a detail in this tale: when the hyena has been tied up by the lion and meets another

hyena, he makes this one believe that the lion has tied her up, because she will not eat fat. The other hyena then asks to be allowed to be tied up in his place. The funny thing from a Negro's point of view lies in the fact that an animal as ravenous as the hyena, which generally is always hungry, refuses to eat fat, the most delicious thing a native knows. The Anyanja on the Shiré River have a tale which is partly built on this theme: A man has tied up the hare, a jackal comes and asks why he is tied up. "Because the man wants me to eat meat, but I don't appreciate such food", replies the hare. The ever-hungry jackal asks to be allowed to change place with him, loosens the hare, and the hare ties him up in his place (Holland, Folklore of the Banyanja, Folk-Lore 1916, p. 127). In a Matengo tale it is, just as among the Akamba, the hyena which is cheated by the hare in this way (P. J. Häfliger, Fabeln der Matengo (Deutsch-Ostafrika), Anthropos 4 III (1908), p. 244).

Tale 21. (Machakos.)

The subject, how the hare first cheats the lion, and afterwards, when he is captured by him, offers to make amends for his mischief, is met with in many places in African folklore. The amendment consists in his cunningly luring other animals to become the prey of the lion. Gutmann gives a story, similar to No. 21, from the Wadjagga, in which the hare and baboons are acting (Volksbuch, p. 188). Cf. also Tale 30.

Tales 22—23. (East Ukamba).

In the collections of African folklore that have been available to me, the baboon seems to appear amazingly seldom, and when he does, it is in the first place among agricultural tribes. This is also easy to explain: the agricultural Negroes come more than other tribes into connection with the baboons, these destructive animals in their fields. Among the Akamba the baboon is a clan animal, totem for the great clan *ɐ̈ʌggʊa* (G. Lindblom, The Akamba, p. 136). On the contrary, I have not among them found the idea, otherwise pretty often occuring, that the baboons originally are men that have grown wild and degenerated. The Wadjagga have a tradition about this, and among them there is even a clan which is supposed to descend from a baboon (B. Gutmann, Volksbuch der Wadschagga, Leipzig 1914, pp. 192 sq.).

Tale 24. (Machakos.)

The tale is built on the contrast between the slow movements of the cameleon and the swift fluttering over the fields

of the butterfly. In a Mangbetu story the cameleon challenges the elephant to a race and wins it through a stratagem; the tale belongs to the same category as tale 25 (G. Casati, Zehn Jahre in Äquatoria, II, Bamberg 1891, p. 154; H. Johnston, George Grenfell and the Congo, p. 818). Otherwise it is, as is well-known, in the myth, spread over Africa, about the origin of Death among men, that the slowness of the cameleon is a main subject (B. Struck, Das Chamäleon in der afrikanischen Mythologie, Globus 1909, Bd 96, p. 174). This myth is one of the few myths which also are to be found among the Akamba (Brutzer p. 38, Lindblom p. 253). A story about the elephant and the cameleon, which has not the slowness of the latter as its subject, is to be found among the Lango. They compete about the same girl, and the cameleon wins her (Driberg. The Lango, p. 443).

Tale 25. (Machakos.)

In a version, taken down by Hobley (p. 114), the tortoise and the sea-eagle are contending for the favour of a pretty girl, and in another published by Brutzer (p. 36), from the Akamba in the neighbourhood of Rabai, hinter-land of Mombasa (from where all Brutzer's Kamba tales seem to have originated) the competition takes place between the hawk and the tortoise, having for its aim to see which of them will first reach Ukamba.

The old fable about the race of the tortoise with the hare or some other swift-footed being has, as is well-known, been treated by Dähnhardt, who also gives several examples from Africa (T. IV, pp. 46 sq.; cf. also Globus 1909, p. 196). I will not here attempt to make any examination regarding the occurrence of this type of tale in Africa, but content myself, quite briefly and without stating whether the competition is for a girl or not, to point out a few evidences from different parts of Negro Africa. Among the Duala and the Bakwiri in Cameroon the tortoise and the hare compete (A. Seidel, Geschichten u. Lieder d. Afrikaner, Berlin 1896, after E. Meinhof; Held, p. 99; Schuler, Die Sprache d. Bakwiri, Mitt. Sem. f. Or. Spr. Berlin 1908, p. 201). In another Duala tale the tortoise runs a race with an antelope (Bufe, Die Poesie d. Duala-Neger, Arch. f. Anthr. 1915, p. 38), and so also in inner Cameroon and among the Wadjagga, the Soubiya on the Zambezi and among the Basuto (F. Thorbeke, Im Hochland v. Mittel-Kamerun, III, Hamburg 1919, p. 90; Gutmann, Volksbuch d. Wadschagga, p. 208; Jacottet, Études sur les langues du Haut-Zambèze, II, p. 40). As has already been stated in tale 24, the Mangbetu have a tale about a race between the cameleon and the elephant, and among the Konde in Tanganjikaland the latter contends

with a tortoise (C. Meinhof, Afrikanische Märchen, Jena 1917, pp. 90, 325). In a Bondei tale the race takes place between the tortoise and the falcon, but this was "really a fine young man, who had entered the tortoise shell on purpose" (Woodward, Bondei Folktales, Folk-Lore 1925, p. 199). Thus we have here a close agreement with Brutzer's and Hobley's Kamba versions (bird-tortoise) as well as with mine. Yet, the latter is the only one I know of (at least from Africa) in which a human being appears as competitor.

Tales 26—27. (Machakos.)

The Masai have a story about a crow, who married a woman, but of quite another tenor than my tale nr 26 (Hollis, p. 201). The Wadjagga tell how the crow got his white spot at the back of his head (Gutmann, Volksbuch, p. 205). The Akikuyu have the same story as nr 27, only with the difference that among them it is doves that come and gather up the bones of the dead girl and join them together by means of little chains (Routledge, p. 301).

Tale 29. (Machakos.)

Not taking into consideration that the principal figures are animals, the beginning of this tale gives a picture of the life in West Ukamba, such as it was before the English enforced their authority. Raiding belonged at that time well nigh to the daily occurrences. It was especially the Masai who assailed the Akamba, but the latter did not mind sometimes leaving their protecting hills and going out on the steppe to attack their hereditary foe.

The end of the tale will give a jocular explanation, why women have lice. The louse was originally very well-off, but after he had lost his cattle and become poor, he crept into the garments of the women, and since then he has lived there. The Kamba women, especially the older, eat lice, too (G. Lindblom, The Akamba, p. 216).

In Kikumbuliu, South Ukamba, too, I wrote down this tale, yet, without native text. It agrees with the version from Machakos, with a few exceptions. The first animal the louse meets, is a hyena instead of a lion, and, further, the end of the tale is different in Kikumbuliu: When the hammerhead had pursued the Masai and succeeded in taking back the cattle robbed from the louse, the Masai warriors did not dare to try and take back their booty; the old Masai women, however, assembled their daughters, letting them put on their finest ornaments and take dancing drums, and then all the women followed after the

hammerhead. When they had overtaken him, they stopped, beat their drums and began to dance. The hammerhead was a *mwanake*, a young man, and, like all such, fond of dancing, and he said to himself: "I have now got far from the kraal of the Masai with the cattle. I'll go and have a dance". He went there, and was killed by the women, who took back the cattle. An ethnographically wrong detail is to be found in this version: The Masai do not use drums.

The hammerhead appears in another Kamba tale, which I have published earlier in an English translation (Notes on the Kamba Language. Upsala 1925, p. 88). Vide also Brutzer, p. 34.

Addendum.

Just when a great part of this volume was printed, appeared J. Augustiny, Kambamärchen (in Zeitschrift f. Eingeborenersprachen, Vol. 15, Berlin 1925, p. 81—116, 213—223). Thus I have not been able (which I regret) to take that piece of work into consideration. By these lines I would show, however, that Augustiny's collection is not unknown to me.

Errata.

Instead of *nš* read *nž*. Vide NKG, p. 19.

Instead of *ṇ* before a vowel read *n̂* (palatalized *n*). Vide NKG, p. 12.

ṇ before a consonant at the beginning of a word (the reduction of the nasal, marked with a point) has not been used consistently throughout the volume.

The difference between *ķ* and *k* (dorso-palatal and dorso-cacuminal) has been marked only in the first tales. Cf. NKG, p. 19.

Some of the foot-notes on the first sheet have been numbered wrongly. This, however, has been pointed out in "Linguistical and ethnographical notes".

P. 80: The note ciphers 54 and 57 are to be changed into 65 and 67.

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BY

GERHARD LINDBLOM

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KAMBA FOLKLORE

II.

TALES OF SUPERNATURAL BEINGS AND ADVENTURES

TEXTS, TRANSLATIONS AND NOTES

BY

GERHARD LINDBLOM

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Introduction.

In the Introduction to Part I of this work — containing Kamba tales of animals — I have explained under what circumstances I have collected my folkloristic material among the Akamba, and also given a brief general survey of the groups into which their folklore may be divided. Therefore, I think it will here be sufficient by referring to the said Introduction, and for the rest I will confine myself to a few brief explanatory and supplementary remarks.

The subject-matter of the greater part of the present volume falls within section 2 of my synopsis, thus embracing Tales **about ogres, giants, man-eaters,** etc. In many of these tales the principal character is an **eimu,** a more or less extra-natural being which, in most cases, is evilly disposed towards mankind (more fully described in the Introduction to Part I). Thus Tales 1—7 are typical **eimu** stories. A good survey of the conception of the **eimu** among various Bantu peoples is given by Alice Werner in her »Myths and Legends of the Bantu,» London 1933, pp. 172 sq.

Another group represented here is the one that comprises tales purporting to explain the origin of some culture element or custom. Tales 24—28 are exponents of this. As regards these tales which explain origin it is often difficult to arrive at a definite opinion as to whether they are seriously meant or only of a more or less humourous character.

Genuine myths and legends are exceedingly rare among the Akamba. No. 31, which relates the origin of mankind, may however, with certainty be included under this category.

Tales borrowed from other culture areas are similarly very few. The only one of this category that I have come across I have included herewith (No. 32). It is of Mohammedan-Arabic origin, presumably imported via the Swahili. On the other hand, it is very probable that many of the Kamba folk tales are loans from the Masai, but the cultural differences between these people and their Bantu neighbours — in this case the Akamba — are not sufficiently marked to allow any definite conclusions to be drawn.

That which finally concerns the differences of phonology and inflexion, and also in the vocabulary, between western Ukamba (Machakos' district) and eastern Ukamba (Kitui district with Kikumbuliu and Ikutha) is refered to in G. Lindblom, Notes on the Kamba language, Archives d'Etudes orientales, publ. par J.-A. Lundell, vol. 10. Upsala 1926.

The Author.

TALES OF SUPERNATURAL BEINGS AND ADVENTURES

1. The woman who turned into a man-eating *eimu.*

(Machakos.)

mutumía mwə wasısıə kıɓæti na kıasıa mwıtu. mutumía àkwa na kıɓæti kıapama, kıaı [1] *kıpækàmı. na kıaı, mwıtu æana, n‿aswa n‿atwawa nı mumə na mapı utúa kıwasa. mæua ggama ıa ınıu wa mwıtu: "mwæuıu nuwatwíkıə aımu, makuıa andu.* [2] *lıú wakə nı nıama sıandu". na mwıtu ækala,* [3] *asıa. nasıa, æa mumə: "nıggwı ukæpıa mwaıtu". mumə amwıa: "ɓaí undu, no ndukúpı! konıua mupouwa atwíkıə aımu, mákuıa andu?" amwıa: "ndætonıa kundıa."*

n‿apı ukæpıa ınıa. æpea ınıa nıumba, aıa kıondo. [4] *æwa: "mwanaakwa, nukwonú, nænanısıə nžwı.* [5] *nıkuwaa, na ndı mundu unduea usú."* [6] *mwıtu asısıa wuggu, æpea sımba. næwa n‿ınıa: "osa kıkıú, ukandaɓéə* [7] *manžı. undætéə, wuk‿uggıə* [8] *usú!" mwıtu osa kıkıú, apı usı, utaɓa manžı. æwa n‿ınıa: "ætə ggukwatéə mwana"! amwí‿a: "aıə, ggakúa nıe mwænə". æwa: "ætə, mwanaakwa, ggukwatéə!"* [9] *mwıtu æpea: "ndulæa ndæto sıu mwaıtu." amuuə* [10] *ınıa mwana n‿apı na kú usìnı. asıoka, æpea ınıa akwætə mwana. amwía: "ætə, noggıə!" — "ıı! kana kakomoıeú!" — "ætə, noggıə. nuumísıə lıú, ggukıéə". æwa: "ıı! mwana akomætə!" — "ætə, ggamukıa. — "nıætælə ɓa?" — ætelə ɓaa ıɓía-oa". mwıtu anæwa mwana, amusısıa, amukıa, alæa kwámuka. osa manžı. apambıa, alæa kwamuka. æpea, ınıa nıwoaıə mwana, nukwıə. asıa: nıggwı kwıkıæpæka."* [11] *apı, akıukıla, ınıa okıla, osa kana, a-*

* by her mother. ** to obey.

1. The woman who turned into a man-eating *eimu*.

An old man took a wife, and she bore him a girl-child. And the old man died, whereupon the woman went away into the bush. The girl grew up and acquired a suitor, who took her to his home. They settled far away. There they heard rumours about the girl's mother: "Your mother has turned into an **eimu** and eats people. Her food is human flesh." Some time passed[3], and the girl bore a child. Her confinement over, she said to her husband: "I am going to see my mother." The man said: "Certainly you may; by all means go. But have I not heard it said, that your mother has turned into an **eimu**, who eats people?" She said: "She is not capable of eating me!"

And she went to pay a visit to her mother. She found her in her hut, with her bast basket[4]. The mother said: "My child, you see that I have let my hair grow[5]. I am ill, and have nobody to make my gruel for me." The girl looked under the bedstead, and there she saw dead human bodies. And the mother said to her: "Get a calabash and go and fetch water and make me some gruel!" The girl took a calabash and went to the river to fetch water. Her mother said: "Give me the child, and I will look after it for you!"[9] She replied: "No, I will carry it myself!" She was ordered *: "Give it here, my child, I will hold it for you!" The girl thought: "I cannot refuse ** my mother's behest". She handed the child to her mother, and went to the river. On her return she found the mother holding the child. She said to her: "Give it to me that I may suckle it." — "Oh dear! the child has just gone to sleep." — "Give it to me that I may suckle it. I have taken out *** the food I have prepared for you." — She got the answer: "Dear me, the child is asleep!" — "Just give it to me, I will wake it up!" — "Where shall I bring it?" — "Pass it to me here between the roof-pole and the bed!" The girl was handed the child, looked at it and tried to wake it, but it did not awaken. She took water and washed it, but it did not awaken. Then she understood that her mother had killed the child — that it was dead. She said: "I am going to throw it outside." When she rose, the mother rose, took the child

*** of the pot.

mwɛa: "mwanaakwa, wɛ mwana munìnɪ, ndumáŋɪa kwɪkɪæpǽka. [12] *ætə, ŋgækɪə ɛpæka, nɪe!" kɛβætɪ kɪosa kana, kɪaú-mala. mwɛtu nakə aumala ˋɛtɪna. ɪnɪa, aɛβíka ta vaɪa muβɪanɪ,* [13] *aúmɪa kwoko kwá kana, aɪa, amɪna. mwɛtu asɪsɪa, ona, aumɪa kuŋgɪ nakwo aɪa, amɪna. na muɛtu æβɪpa.*

n‿ɪnɪa akɛsɪoka nɪumba, asamba. ɪnɪa asɪsɪa: "mundu u natɪa βaa, aænda ku?" aúmala ɛŋgɪ, oka kɛpáku, æpɪwa nɪβo wɪɛtə‿mbɪu ɪla sɪa upɪ-nzandu nasɪo. n'asæmba, aβɪkɪletə mwɛtu wakə, atwɪla mata nža, akwatoβɪu, awía: "nɪama sɪandɪa. na ndɪndaa, ŋgɛtula mɛpumo ɪandu." ækɪolóβɪu, [14] *wapɪ, wɪβɪka βakuβɪ na mwɛtu, wa-tonɪa‿nðɪ. ɛɪmu ɪapɪ, ɛsæmbætə, nakə mwɛtu nusæmbætə, apɪ kuŋoka ta mua.* [16] *ɛɪmu ɪaɛ ta βaa. ɪosa uβɪu ɛŋgɪ. ɪaɪna, ɪasɛa: "ndendaa, ŋgɛtula mɛpumo ɪa andu". mwɛtu asæmba. aβɪka βakuβɪ na musɪə. ɪǽkɛa uβɪu ɛŋgɪ. na βaɛ kɛtɪ kɛnǽŋə na mwɛtu apɪ, atula kɛtɪnɪ ɛúlu. na ɛɪmu ɪoka. ɪosóβɪu, ɪækala kɛtɪnɪ ɛtɪna. ɪasɪsɪa ɛulu. ɪæpea: "ula mwɛtu tɪ u kɛtɪnɪ?" ɪamwía: uma, ŋguɪə, ŋgumɪnə, βɪu!" — "asɪ ndú-ma, musɪə wɛ βakúβɪ." ɪosóβɪu, ɪækɪa, ɪátæma ukaβa wa kítɪ, βala mwɛtu ækaletə. akwata ukaβóŋgɪ. ɪosa uβɪu ɛŋgɪ ɪanoa, ɪatǽma ukaβa, mwɛtu æ-kwatɪla ukaβa uŋgɪ. ɛɪmu ɪosóβɪu, mwɛtu ana‿mbu: "uu, uu, andu na kú! nɪŋgulɛkaɪ, mwaɪtu atwɪkæɪmu, ɪakuɪa andu, nakwa nɪŋgulɛkaɪ!" ɪa-mwía: "ua‿mbu wueə a mæ musɪə, mokə! na ŋgatɪa, nakuɪa". ɪækɪæβɪu, ɪatæma ukaβa wu. akwatoŋgɪ, aua‿mbu.*

and said to her: "My daughter, you are [only] a small child: you do not understand the way a dead person should be thrown outside [12], hand it to me, and I shall throw it outside, myself!" The woman took the child and went outside. The girl went outside behind her. When her mother had got as far as over there, at the entrance of the cattle-kraal [13], she tore an arm off the child and ate it all up. The girl looked and saw how she tore off the other arm and also ate all of that. And she hid herself.

And when the mother returned to the hut, she ran away. The mother looked all about: "Where is the person I left here gone to?" She stood up again and went to the shelf above the doorway, where she kept the knife she used for skinning human bodies. And she pursued her daughter, running, and spitting in her hands, whilst she gripped her knife, saying to it: "The meat is escaping me. I spend my time splitting human shinbones". She threw the knife [14], which sped on its way and landed close to the girl, where it stuck in the ground. The **eimu** [15] ran and the girl ran, and disappeared down the far slope of a hill, as far away as to Mua [16]. The **eimu** was just about as there [17]. And again she got the knife and sang the words: "I spend my time splitting human shinbones". The girl kept running and reached the neighbourhood of her village. Then the **eimu** again threw her knife There was a big tree, and the girl climbed up it. And the **eimu** came up, got hold of the knife and sat down at the foot of the tree. She looked up, saying: "Is not that the girl who is up there in the tree?" And she said to her: "Come down, that I may eat you and finish you off altogether". — "Dear me, I am not coming down, my village is so near." The **eimu** took the knife, threw it, and cut off the branch on which the girl was sitting. She got hold of another branch. Then the **eimu** again took the knife, sharpened it and chopped off [also] that branch, but the girl caught hold of another. The **eimu** picked up the knife, and the girl called out for assistance: "*uu, uu*, you people over there! I am about to be eaten. My mother has become an **eimu** that eats people, and now I shall be eaten!" She said to her: "Cry out for help, and summon those who are in the village, that they may come here! I shall be going when I have eaten you!" She threw the knife and cut off also that branch. The girl got hold of another, and again cried out for help.

muṃə æwa.oka, asæmbætə. ɛímu ịækịa ubịu ɛggı, ịatæma ukaβa, βala mwɛtu ækaletə. akwátıla uggı, ula wɛ mupịa kɛtını ɛúlu. βatịala makaβa ælı. ịapı, ịosa uβịu, ịækịa ɛggı, ịatæma umwə. nakə muṃə aβıka ta βau βakuβı. akwætə uβịu, akua uβịu ndoṃı: "taah!" ịatúlıla, ịakınịa ta βaịa nịuggunı. ịatæmwa ɛggı nı muṃə wa mwɛtu. ịatæmwa ggıggo, ịaβaluka na ịatæmággwa. ịàkwa, pjuh! na, ındıno mwɛtu auma kɛtını ulu, mænukǽna muṃə, na mænuka musịə.

nıama ịa ɛímu ịatúlıla ımwə, ịapı ɛtınanı wa nža, ịatwıka kɛku, ịamæa, ịatwıka ıkú nıggı, nanə. nžæo muno. muṃə akulịa: "ıku ısu sịumetə βa?" "osa kaβịu, atua kɛku kımwə nžua. na kısǽggæla kịa ua umwə kịatúlıla, kıaáma mwɛtu kịa. kịa kıú kịatılwa, muṃə ækịa nžua ısu kıpækanı.

mapama, maı kundu kuggı. ggı sịapı ɛtınanı wa‿nža, sịamæa, sịasịa tukulu tunını. twaβıka, muṃə atua tusælə. twàkwa, twatulılə, twaama mwɛtu kịa kɛggı, kịatılwa. mapama βu, mapı utua βandu βaggı. ggı sịatáleka, sịapı kumæa ɛtınanı wa‿nža. na ındıno mutumía asịa: "ndıkambıla kwata ıkú ı." aǽka wuggu. watamba, woku utuku, waβwɛka nıumba ịonðə pjuh. mwɛtu na muṃə màkwa βu nıumba nðını: malɛka nı ɛla ɛımu.

2. The hunters and the *eimu* woman in the bush.

(Machakos.)

andu maǽndıə usuma, na maænda usuma. mæwa nı mundu:[19] *"mwıkasımılə utumo wa!" ındı tıβo maændıə, mapa nıamu na ịasæmba, ɛælælə utumo wu. ma-*

Her husband heard, and came running. The **eimu** again threw the knife and cut off the branch on which the girl was sitting. She caught hold of another, the one forming the top of the tree. Now there were only two branches left. The **eimu** took the knife, threw it again, and cut off one of the branches. But he, the husband, had by then come quite close up. He carried a sword, and whipped it out of its sheath: "swish!" The **eimu** jumped up, and fell down again, as far as at the pot over there [18]. She received another stroke from the girl's husband, got her neck severed, fell down, was cut to pieces and expired altogether. Then the girl climbed down from the tree, and they went home, she and her husband, to their village.

But one portion of the body of the **eimu** jumped up and repaired to the back of the cattle kraal, [where] it changed into a calabash fruit. And it grew and multiplied into many calabash fruits, big ones and very fine. The husband asked: "Where have these calabashes come from?". And he took a knife and split up one calabash into bowls. But one splinter of one of the bowls shot out and wounded the girl in one of her fingers. The finger split up, and her husband threw away both those bowls.

They moved, and settled in another district. The [calabash] seeds betook themselves to the back of the cattle kraal, grew up and bore fruit — quite small calabashes. When they were mature, the man split them up into small drinking vessels. These burst, the splinters stinging and wounding the girl in another finger, which was cut up. Then they left that place and settled somewhere else. And seeds were flung out and took root behind the cattle kraal. And the man said: "I shall take care not to touch those calabashes!" again. He took no notice of the plant. But it sent out runners during the night and covered the hut all over. The girl and her husband died inside the hut: they were consumed by that **eimu**.

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2. The hunters and the *eimu* woman in the bush.

Some men went out hunting, and they went out hunting. And someone [19] told them: "You must not hunt in the hill over there!" They set out, and they shot at an animal, and it made for the [said] hill. They followed up. And the owner[20]

ɓɪkɪla, na mwænə utumo amakulɪa: "ula umwɪɪə: ukaɪ, musɪɪmə utumo ú, nu?" asuɓɪa musuɓɪu, tɪɓo maulukɪlwə nɪ kɪsæɓə kɪa musuɓɪu ú na maulukwa, mapɪ kuɓalukwa usɪnɪ nɪ kɪsæɓə kɪú. na maændɪə utumo uggɪ. tɪɓo mapɪə nɪamu ɪggɪ na ɪaɓaluka, ɪàkwa. na mundu umwə æɪa: "ænda, ukamanðə mwakɪ!" aændɪə, æ wæka, ona nɪumba, apɪ, æpea kɪɓætɪ kɪtuma kɪondo ɓaú͜nža. akía: "mwakɪ wæɓa?" ataɓwa: "osa maká ku nɪumba. na waka[22] *kupɪ, wɪndaɓɪa"! — "nakə atwagga mwakɪ, amutaɓɪa: "ɪuɪu ndɪkwænda upɪ." kɪɓætɪ kɪtílɪe͜nža, kɪatónɪelæla nɪumba, kɪatula mundu ggɪggo, kɪatulɪa uanɪ.*

na mundu uggɪ ataɓwa: "pɪ ulátɪə mwakɪ!" apɪ, ona nɪumba, apɪ, æpea kɪɓætɪ kɪtuma kɪondo. akɪa: "kɪɓætɪ! ndunə mwakɪ!" — "pɪ, utwaggə mwakɪ ɓaú nɪumba na wamunda uɪ,[23] *wɪndaɓɪa!" apɪ, atwagga mwakɪ, ataɓɪa kɪɓætɪ: "ndɪkæ*[22] *kupɪ." kɪɓætɪ kɪatonɪelæla, kɪatula ggɪggo, kɪatulɪa uanɪ.*

mundu uggɪ æwa: "latɪa mwakɪ! andu a, tutuma, matɪkuuka". alatɪa mwakɪ. aɪona nɪumba, apɪ, æa kɪɓætɪ: "ndunæggə mwakɪ!" æwa: pɪ, wosə ɓu nɪumba, na waka kuɪ, wɪndaɓɪa! "mundu aɪ, osa mwakɪ. æa kɪɓætɪ:" ndɪaka kupɪ. "kɪatonɪelæla, kɪoa ula mundu, kɪatulɪa uanɪ. andu a tɪ atatu? n͜onðə moka moawa. ɓatíala umwə, wɪ nðoggo.[24] *oka: "kɪɓætɪ, ndunə mwakɪ"! — "pɪ, wosə ɓu nɪumba na waka upɪ, wɪndaɓɪa!"*

atonɪelæla . atwagga mwakɪ kɪsɪggani, atalɪkílwa nɪ nðakamə. asɪusɪa uanɪ, ókɪla kaɓola, asɪsɪa, æpea andu onðə mapælælə ɓaú. n͜aúma kaɓola,

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* of their number. ** where food etc. is kept.

of it asked them: "Who is it that has told you to come and hunt on this hill?" And he let out wind, and they were lifted up by the storm [arising out] of that wind and were carried by the storm to a river into which they dropped down. And they went to another hill. Here again they shot another animal, which fell to the ground and died. One man* was then told: "Go and find fire!" He went, alone, and came to a hut, where he saw a woman outside plaiting a satchel of bast [21]. He said to her: "Where is there any fire?" She said to him: "Take of the embers here inside the hut, and when you are ready to depart, tell me!" And he knocked embers from a firebrand, and said to her: "Now I want to go". The woman who was sitting outside entered the hut, broke the man's neck and laid him on the rack in the roof of the hut**.

Then another man was told***: "Go and fetch fire!" He went, saw the hut, and came upon the woman who was weaving the bast satchel. He said to her: "Woman, give me fire!" — "Go and knock embers from the firebrands inside the hut, and when you are ready to go, tell me!" He went and broke up some firebrands, and then said to the woman: "Now I am going". She got up, wrung his neck, and placed him on the rack in the roof.

Another man was told: "Fetch fire! Those whom we have sent are not coming back". He went to fetch fire, and when he saw the hut, he went up to the woman and said: "Give me fire!" He was told: "Go into the hut and fetch it, and when you are ready to go, tell me!" The man went, got some fire, and told the woman: "Now I am ready to go". She went into the hut, killed the man, and placed him on the rack. Those men, was there not three of them? And all went along and were killed †. There was one left, a one-eyed man [24]. He came along [and said]: "Woman, give me fire!" — "Go and take some in the hut, and when you are going, tell me!"

He entered the hut. Just as he was knocking embers from a firebrend, he was splashed with blood. He looked up at the rack, slowly rose to his feet, and saw that all the missing ones were there. He stealthily left the hut and walked

*** by his companions. † in the same way.

n͜apɪ. aɓɪka na ɓaú mbæ̱, æ̱a kɪɓæ̱ti: "kɪɓæ̱tɪ, ndɪkæ̱ kupɪ." kɪ̱okɪla, kɪ̱amwona asæmbæ̱tə, kɪ̱amwɪa: "wo̱ [25] *͜ǽ̱pea nɪ̱umba, ɪtǽ̱ mwo̱mo, wo̱ǽ̱pea kɪɓɪndu kɪpæɪ̱! wo̱ǽ̱pea kɪpæka kɪ̱a nžoka nðæɪ̱, kɪpæka kɪ̱a mɪu̱a mɪpæɪ̱, wo̱ǽ̱pea nðɪ-kɪtulu!"* [26]

akæa, aɪ kwɪpea nɪ̱umba ɪtǽ̱ mwo̱mo, apɪ kwɪpea kɪɓɪndu kɪpæɪ̱, kɪpæka kɪ̱a mɪu̱a mɪpæɪ̱. asæmbæ̱tə na ɪndɪno mundu ænuka kwo̱.

kɪɓæ̱tɪ kɪ, tɪ kɪ̱a aɪmu?

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3. The man, the man-eating giant, and the stone.

(The neighbourhood of Kibwezi.)

mundu aændɪə, apɪ kwánɪka [27] *kɪpækanɪ. na kapɪ kɪpæka kɪú, kɪtweə ɪɪmu. n͜apɪ, æ̱pea kalɪma, kalasa muno, kapækə. asɪa: "kɪɪma kɪ, kɪtɪlɪata?" o̱na ndwɪ̱* [28] *nžau̱ ɪ̱au̱ka, akulwa: "wuke̱tə ku̱ kɪ?" amwɪa: "nɪnanɪke̱tə mɪatu ku̱." — "mɪatu wanɪke̱tə ɓa?" — "kapækanɪ kaaɪ̱a, kanæu̱ə". — "aɪ̱, aɪ̱! kɪpæka kɪɪ̱a kɪ ɪɪmu ɪnæu̱ə muu̱o." — "na ɪndɪ auka, ggɪkata ɪndɪ?" — wo̱na ɪ̱au̱ka, nukaua͜mbu, umbɪtə!" — "ee, paí undu."*

apɪ (na ɪɪmu æ̱pwa nɪo̱nɪə naɪ̱ sɪ̱akə) n͜amamma. akɪnuka, o̱na ɪɪmu mbæ̱. alækɪa͜nðɪ ukɪ mɪtukɪ, asæmba. nɪkwo kwo̱ko kwa ɪɪmu, kuɪpɪwa nɪ kwasa muno. ɪækala͜nðɪ, ɪ̱utwaæla kwo̱ko ku̱ matu ɪulu, ɪ̱apɪ kwo̱sa ula mundu kuɪ̱a mbæ̱. ɪ̱akwata, amba: "asɪ, nuaggwata, kaɪ̱!" ɪ̱atugga kwooko ɓandu ɓaasa, ækea ggusɪunɪ. [29] *ɪ̱amenda kupɪ na kuɪ̱a kwo̱.*

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* that night in the wilderness.

away. When he had gone some distance forward, he shouted to the woman: "Woman, I am going now!" She rose to her feet and saw him where he was running, and she cried [25]: "May you come upon a hut that has no door; may you find yourself in pitch darkness! May you happen upon a wilderness with nothing but snakes, a desert consisting entirely of thorns: may you get to the world's end!" [26].

He fled, and went to find a doorless hut, he got himself into pitch darkness and into a wilderness of nothing but thorns. And the man ran on, and in the end he arrived at his village.

Was not that woman of the **eimu** (tribe)?

3. The man, the man-eating giant, and the stone.

A man was walking, going out in the wilderness to take toll of his beehives [27]. And he went to that part of the wilderness where an **eimu** was living. And [as he was] walking along, he saw a hill which was very high and narrow. He said [to himself]: "That hill, what, exactly, does it resemble?" He caught sight of a white grindstone [28], a 'muller', coming along and asking him: "Why have you come here?" — He told him: "I have set up beehives over there." — "Where have you set your beehives?" — "Away there, in the desert, that big one". — "Dear, dear, in that desert there is a very big **eimu**". — "If he comes along, what then shall I do?" — "If you see him coming, cry out, call me!" — "Well, that is alright".

He went along (and the **eimu** had noticed his foot-prints) and he slept*. On his way home he saw the **eimu** confronting him. And he quickly dropped the honey ** and ran. And the **eimu's** arm is very long. He [the **eimu**] sat down, brought his arm right up to the clouds, and went to catch the man who was in front of him. He clutched him, and the man said: "Oh! You are clutching me!" He [the **eimu**] pulled his arm back that far distance and put him [the man] in the bag. [29] He then walked on in the direction of his abode.

** that he had gathered.

ŋla mundu asịa: "asi, nŋgwịta ndwi!" aịna: "ịee, [30] *ndwịə,* [31] *munịanịawa, uka na kuku! ni mukwatə ni ŋmu!" ịæka: "kịlịa wæ! wmata?" aịna ŋggi: "ịee ndwịə, munịanịawa, uka mɪtukɪ! ni mwɪkə ggusuni!" — "aị! wasịata? kịlịa ki!"*

mapi, ai kwịna ŋggi: "ịee, ndwịə, uka! ni mukwatə ni ŋmu!" — "wasịata indi? ŋdukịlịə ki, ŋdikakwaə!"

ndwi æịa kilonžo kɪnæŋə muno. asịa: "ninukiə, munịanịawa!" ŋmu ịona ndwi, osa nžuma, ịaɓitịa. ndwi ịoka mɪtuki nakú ggaliko ịa mwoggoni ki, ịaɓaluka. ịasịoka, ịapi uka ggaliko ŋo ŋggi ịa kɪpwịni, [33] *ịakima kakombə,* [33] *ịatula. ŋmu ịaɓaluka. ndwi ịasịoka ku kịoggoni, ịasịoka, ịasịoka, ịakima maịo, maịo manæŋə muno ta maɓía, ịatulagga mondðə. ịaɓaluka, ɓæana ɓaa na kɪɓwezə. na indino ŋla ndwi ịamænda kumanðа munịanịaə ggusuni kwonðə, æsa kwɪtana: "mupwieə,* [35] *ịæh, mupwieə!" æpwa ggusu ni ndasa muno æịa: "woị!"* [36] *— "wi ggusuni ŋæɓa?" — "ni ggusuni ŋla nukwona nžu, ŋla næŋə". — "ŋdwi ggusuni ŋla nduŋə?" — "aịə!" — "na indi ndwi ggusuni ŋla ŋggi nžau?" — "ækaị!"* [37] *— "na wi ggusuni ŋæɓa indi, ninaæwa nịe!" — "tænænə,* [38] *ti ggusu ŋla nžu!" — u! indi æpwa wi ggusuni ŋla nžu kanịwa ndwi na kuịa mbæ?" — "ee." nuwə waændiə, alika ggusuni nðini, akɪpi, akɪsisịa ku ndæ, akɪpea sịoggo sịa andu. api kumukwata kwoko n‿aumala. nuwo asịa: "munịanịawa, mundu a na ndu ni nžæo." — "ee, ni nžæo." — "nwona ɓu nakumịa?" — "ee, ninaona." — "wamanịa ndu ni nžæo muno. indi ætə kwoko, tipukanịə! indɪmuka, ukakæpịə andu onðə musịə, umæə,* [39] *unatumiə ndu na ndwi."*

The man said [to himself]: "I will call the muller stone." He sang: "*ɪee*,[30] muller, my friend, come this way! I have been caught by an **eimu**!" The latter said: "Silence, you! What are you singing?" Again he sang: "*ɪee*, muller, my friend! Come quickly! I have been put into the bag!" — "Oh, what did you say? Be silent at once!"

They continued on their way, and again he sang: "*ɪee*, muller, come here! I have been caught by an **eimu**!" — "What was that you said? Be silent at once, or I will kill you!"

The muller heard a very great noise [the man's call]. He said: "I am coming, my friend!" The **eimu** saw the muller [approaching], grasped his club [and threw it], but missed.[32] The muller came along at great speed and hit [the **eimu**] in the back, [making him] fall down. He [the muller] drew back and then approached from the opposite side, hitting the [**eimu's**] chest,[33] smashing it. The **eimu** fell down. The muller returned [and hit him] in the head, then returned and smashed up this teeth — teeth as big as rocks — he broke them all up. [The **eimu**] fell down and was so big [when he lay on the ground] as from here to Kibwezi[34]. Thereupon the muller set about looking for his friend in all the bags, crying: "You rich man, you rich man! [where are you]?". The bag [in which the man lay] was very long, and he heard an answer [from far away]: "*woɪ*!"[36] — "In which bag are you?" — "I am in the black bag, you see that big one" — "Are you not in the red one?" — "No!" — "And neither are you in that other one, the white one?" — "No!"[37] — "In which bag are you, then, I cannot find you, I (can't)". — "I am in the black one". — "Oh, are you in the black one, is not its mouth over there?" — "Yes." Them he [the muller] went to it and entered the bag, and he walked on and saw human skulls. He caught hold of the (man's) hand and pulled him out. Then he said: "My friend, it is good when a man has a friend." — "Yes, it is good". — "You saw [what it looked like] there, whence I took you out?" — "Yes, I saw". — "Now you know that friendship is something very fine. Give me your hand that we . . .? . . Go home, then, and greet them all in the village and tell them that you have made friends with a muller.

ataɓɪa ɪnɪa uɓo usu wonðə na kɪɓætɪ kɪakə. matɪna kwɪa. amwɪa: "mundu usu nɪ ndu næŋə muŋo nakə ŋgamutwaɪa mbuɪ ɪtuno kɪpækanɪ. nɪnatumɪə ndu nžæo nakə."

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4. The father and the children in the *eimu's* wilderness.

(The neighbourhood of Kibwezi.)

andu maændɪə nžŋma.[40] *na mapɪ nžŋma, mæpwa n͜andu aŋa. mamænda kupɪ kusŋɪma*[41] *na mundu umwə awa. n͜awa, nɪwo waɪmbɪə ku. matuku onðə andu makɪpɪ usŋma alaŋgɪ. mawɪɪo, makɪuka, maɪ mukulɪa: "ku nɪkwɪmbukɪə?" — "aɪə, ku nɪ kwɪmbeə ɪnæŋə muŋo." — "ɪndɪ wona tapɪ kusŋma ɪsɪaɪsɪaə ku!" — "ee, ɓatɪ undu. ŋgatɪnda ɓaa. ŋgasɪsɪa ku".*

kɪoko maɪ nžŋma. na matɪɪnda.[41] *wɪɪo mauka, mamukulɪa: "watɪndata?" — "natɪnda na wo na ɪndɪ ndɪmanɪa, kana nɪ mwɪmu. ŋgwænda kwosa musɪə, tɪsɪsɪə, kana nɪ maɓía." æwa: "ukɪla, wukə ku mwakɪnɪ ɪndɪ, tɪkululɪə*[42] *"! okɪla, apɪ, ækala͜nðɪ, n͜akwata ku ɪú, amæa: "osaɪ ɪumu!" maosa ɪumu, matæma, akulwa: "nukwɪŋa wo?" — "aɪə, tæmaɪ muŋo!" — atæmwa muŋo, æa andu: "kwataɪ mɪtukɪ, nɪɓatonɪɪka! kwataɪ, muɓɪɓɪlə!" maɓɪɓɪla,*[43] *mona nžwe, mona kɪoŋgo kɪa kana. masɪa: "na ɪeú, kaú nɪ kana! tɪkata? undu nɪ wa ɪumu kana undu n͜ata?" — "ɓɪɓɪlaɪ muŋo, tɪsɪsɪə næsa"! mona moko maumala, makwata twoko, mæɪa: "ɪwa, ɪwa!"*[44] *masɪa: "okoɓa͜ɪpə!*[45] *kɪoŋgo kɪŋgɪ nɪ kɪ!" moko mapuŋgela ɪŋgɪ, makwata moko. mæɪa: "ɪwa, ɪwa!"*

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* on his return home. ** what has happened to him.

* the man related all this news ** to his mother and to his wife, and they wept. He said: "That person is a great friend indeed, and I shall take five goats out to him in the wilderness. I have entered into a beautiful bond of friendship with him".

4. The father and the children in the *eimu's* wilderness.

Some men went out hunting. And hunting they went, and there were four of them. They pursued their hunting, and one man fell ill. He fell ill, and thereupon his leg became swollen. Every day the other men went hunting. In the evenings, when they returned, they went and asked him [the sick man]: "Has the swelling on your leg gone down?" — "No, my leg is very swollen." — "Well, when we have gone away hunting, do attend to your foot!" — "Yes, I shall stay here and nurse my foot."

Next morning they went out hunting, and were away a long time. [41] In the evening they came back, and asked him: "How have you felt to-day?" "I have had pains, but I do not know whether it is a boil. I will take an arrow and see if it is stones." — They said to him: "Well, rise up then and come here to the fire, that we may look and see!" — He got up and went [there] and sat down, took hold of his leg and said to them: "Get an arrow-head!" — They took an arrow-head and cut [in his leg] and asked him: "Do you feel any pain?" — "No, cut a great deal!" — They cut him deeply, and he said to the men: "Catch hold quickly, it is going to burst! Catch hold, and squeeze the wound!" — They squeezed as hard as they could, [43] and they saw some hair, they saw the head of a child. They said: "What now, isn't it a child! What shall we do? Is this some doing of an eimu, or what is it?" — "Sqeeze again, and let us see carefully what it is!" — They saw arms appearing ***, they took hold of the tiny arms, and heard: "*gwa, gwa*!" [44] — They said: "Goodness gracious! Here is another head!" A second pair of arms were beating

*** out of the man's leg.

masi̯a: "okoɓa‿ɛpə, ka nı kælætu, mokoɓau̯!" mona ki̯oŋgo kɛŋgı ki̯apuŋgela, mona moko, namo mapuŋgela. makwata, mapunda, kaumala. mæu̯a ɛŋgı: "ŋwa, ŋwa!" masi̯a: "ka nı kaɓɛsı nıko æ ɛlumaíta!" [46] mosa mutɛ ula wǽmea wa ɛtula, [47] matumbatuumba n‿æɓía, watwıka mupæa. [48] makukula ku nðını, kwı si̯ana. na mosa sıŋgano, [49] matuuma. na ku kwamænda kuɓoa, nasi̯o si̯ana si̯amænda kutumbatumbɛwa ni̯ama, kwɛpıwa ɓatı nondo si̯a kwoŋga. næpə wa si̯ana aɓou ku, bas, akıni̯a‿nðı. akulwa: „wáɓoa i̯eú?" — "ee, nıɓoa, ŋgɛkıni̯a i̯eú." — "na tɛtıkwænda kwı̯nuka, wæ, nukwænda kwı̯nuka"? — amæa: "aı̯, ndıtoni̯a, kwɛpıwa si̯ana nı tɛtɛ muno". — "ɓatı undu, twa nuɓo! ɛndɛ kundu, ku kwɛ aımu aıŋgı muno. manða ɓandu ɓasæo, wakə n̂umba ɓaú!" — "ɓatı undu, ŋgatıwa, ŋgımanða." mapı.

nakə aı, akɛmanða ɓandu. apı, akɛsısi̯a mɛamba, [50] aı kuɓıka mwamba munænə, mwasa muno, na kui̯a ɛulu ulɛə ta mupaŋga. asi̯a: "ɓaa nıɓo ɓasæo!" apı utæma si̯ambo, natæma si̯ambo, ækea ɓaú mwambanı, apı kui̯a ɛulu. nauma, utæma ŋgetı na ndı, alɛsi̯a kui̯a ɛulu, aka n̂umba. nasi̯oka, kutua ni̯ekı, alɛsi̯a, apı, aıta n̂umba, i̯apæla. apı utæma mɛtɛ ɛŋgı i̯a we, alɛsi̯a. noa nðo, apınža kɛpuma. [53] amba, amami̯a si̯ana, nauma ɛŋgı. aúka, [54] asi̯ua ndı si̯uŋgı muno, aɓında ɛkanda. asısi̯a, kana nıɓıketə kui̯a ɛulu, æpea utınamba uɓıka. aɓında ɛŋgı, aɓıka. natæma ki̯ambu kɛnænə muno, napı ɓaú n̂umba katı, akomæa, akomæa, ki̯alıka. apı, oɓea ɛla ɛkanda ɓaú ki̯a-

* to sleep on the skin.

the air, and they heard: "*gwa, gwa!*" They said: "By the Great One, this is a girl!" Then they saw yet another head, which waggled to and fro, they saw arms that also waggled. They caught hold, pulled, and the child came out. Again they heard: "*gwa, gwa!*" They said: "This is a boy, the youngest and last of them." They took the herb [called] *wamea wa ətula*[47], crushed it with a stone so that it became [usable for] medicine.[48] This they stuffed into the leg, in the place where the children had lain, and they took a needle[49] and sewed [up the wound]. And the leg continued to heal, and for the children they mashed meat, as there were no teats to suck. And the children's father's leg became perfectly well, and he could stand up on the ground. They asked him: "Are you well now?" — "Yes I am alright. Now I can stand [on my legs]." — "And now we wish to return home. You, don't you also want to go home?" He answered them: "No, I am not able to do that, because the children are so small." — "Well, stay then where you are, in peace! But in this part there are many **eimu**. Seek a good site for yourself and build a hut there!" — "All right, I'll stay here, and I'll search [for a suitable site]." They went away.

As to the man, he went to find a site. As he went, he saw baobab trees,[50] came up to a big and very tall baobab, and high up in its crown there seemed to be soil. He said [to himself]: "Here it is alright!" He went to cut pegs,[51] cut some pegs, drove them into the baobab and climbed up into it. And he descended again, cut rafters and cords, and climbed up and built a hut. He returned, cut grass, climbed up and thatched the hut, so that it became complete. And then he descended again, cut sticks for a bedstead,[52] and climbed up with them. And he killed a waterbuck, drew off its skin and pegged it out to dry, and then laid the children*.[53] After that he stepped down again, made a lot of cords and spun a rope. He tried it, to see, whether it would reach up there, and found that it did not reach. He span farther, so that it reached up. And he cut a very big peg, took it up to the hut and drove it down in the centre. Then he tied the rope to that peg. This done, he pulled out the wedges by

* to sleep on the skin.

mbonı. ịaluma na ṇú aumịa sịambo ıḷa wakısıḷə nasịo tæṉə, æḳịa kıpæḳa.

ṇú sịaṉa mtoṉịetə kwıkala‿ndı na íkamaṉịa kanæṉa. ataɓịa kala kanæṉə: "wæṉṉa naṉa kıpæŋgə, kıpæŋgə, mbıkısịa muḳwa, nḷısə! "ulækasịə muḳwa!" — "ee."

naṗı nžụma, aṗı kuạ mbo̤. natæma ñaṉa[56] *sụŋgı muṉo, akua. auka ɓu ndı mwambaṉu ıtṉa, aṉa: "kıpæŋgə, kıpæŋgə, mbıkısịa muḳwa, nḷısə!" twaṉa twasịa: "u, taṭa*[57] *nı usu! tulækıə mukwa mıtukı!" malæḳịa. alısa, alıka ñumba, maịa ñaṉa. æa kaṉa kaḷa kanæṉə: "woṉa naı nžụma, ndukatæṭə kulækıə ndı mukwa, kwıpıwa ku kwı aṉu aıŋgı muṉo!"*

n'ıṉu ịamænda kuuka ɓaú matuku ondə, ıkıpukẹpịa, undu ıpə ukwṉa. ịauka, ịataṭa kuḷısa, ịæpea, ıtıtoṉịa kuḷısa. ịasịa: "nıŋgṉoṉdu ıpə wṉaa." aṉa: "kıpæŋgə, kıpæŋgə, mbıkısịa muḳwa, nḷısə!" kaṉa kasịa: "ah, ıḷa ıṉu ndınataɓısıwə nı taṭa tı u!" ṇú osa uku, ambịa uu. ıṉu ıgəlæḷə ñumba, ịakıṉa ɓaa uṗịu. ịasæmba, ịamæa ku̯ kwondə, æṉuka.

ıpə aúka. aúka ɓuɓu, æpea: "aị! namo maị a mæ ku̯ nı ma mịaụ?" aṉa: "kıpæŋgə, kıpæŋgə, mbıkısịa muḳwa nḷısə!" — "u! taṭa n‿usu!" sıamænda kuŋænda,[59] *mæḳịa mukwa mıtukı. alısa. aṗı amukuḷịa: "kupæŋgə!" — "woị." — "maị aḷa noṉa ɓaa‿ndı nı ma kịaụ?" — nı ma ıṉu mukịə ɓaa, naḳwa n‿osa uḳu, naḳụma." — "ukıṉuə ɓa?" — "ɓaa uṗıu." — "utuku uŋgı ndukataṭə kwıḳịa muḳwa!"*

maıṉaṉa na kıo̤ko aṗı nžụma. ıḷa ıṉu

* so big that they. ** to himself. *** the biggest one.

means of which he had climbed the tree, and threw them away.

The children now * were able to sit up properly and could talk. He said to the big one [among them]: "When you hear me singing "Kithen'ge [55], Kithen'ge", throw the thong down to me, so that I can climb up! You throw down the rope!" — "Yes."

He went hunting and killed a buffalo. He cut out a lot of meat and carried it [homewards]. When he got to the foot of the baobab, he sang: "Kithen'ge, Kithen'ge, throw the rope down to me, so that I can climb up!" The children said: "Oh, it's father! [57] Let us let down the rope quickly!" They let it down. He climbed up, entered the hut, and they ate meat. He said to the big child: "When you see that I have gone out hunting, you must not let down the rope, for there are a great many **eimu** about here!"

And an **eimu** used to come there every day, and he listened to the way the father was singing. He came along and tried to climb [up], but found he could not climb. He said **: "I will sing like the father is wont to sing". He sang: [58] "Kithen'ge, Kithen'ge, throw down the rope to me, so that I can climb up!" The child *** said: "Aha, there is that **eimu** father has told us of!" And he [the child] took a lump of wood, and threw it like that †. The **eimu** -- —? — -- got hit in the face. He ran away, and scattered his excrements all over the country [in his fright]. He went back to its home.

The father came [back]. He came and said [to himself]: "O dear! The dung that is here, whom has it come from?" He sang: "Kithen'ge, Kithen'ge, throw down the rope to me so that I may climb up!" — "Oh, that is father!" . . .? . [59] They quickly let down the rope. He climbed up. Then he asked him ††: "Kathen'ge:" — "Yes". — "What sort of dung is it I see here on the ground?" — "That is from an **eimu** who came here, but I took a lump of wood and hit him." — "Where did you hit him?" — "Here, in the face" — "Another time you be careful not to throw down the rope!"

They lay down to sleep, and the next morning the father

† the narrator mimics the action. †† the eldest of the children.

ɛaúka ɛggı. ɛatata kulɛsa, ɛæpea ɛtıtonɛea. "mggwına, mkısuə mukwa." ɛaına:[60] *"kɛpæggə, kɛpæggə . . . .* (etc.) — *"ɛu! wakwa ɛoggo ɛ!" osa ɛбía, akɛuma mutwə. ku kwonðə nı maɛ mapǽɛ. ɛımu ɛasɛa: "ası! undu nata? mggwı kuaúsɛa." ɛapı kwa mundu muə, ɛæwa: "ındı, nə waku nakutaбɛaté: pı ukonə mutunda wa nðuaku nžɛanı na watwona, ukıpuggılɛa wɛmɛ! wapuggılɛa wɛmɛ, ukɛpı ukañæñə nðuaku,*[61] *sɛaomuggə, wæmbu, ukolə. nokɛбıta mbæ, ukonə nðıggu*[62] *nasɛo upuggılɛə wɛmɛ womaggwə, wæmbu, ukolə. ukɛula uбıtə ɛggı mbæ, ukonə ıgauə, upuggılɛa wɛmɛ. womaaggwə, wæmbu ukolə. na ɛɛú ukɛkwata nžɛa, wɛnukə na ukɛpı ukawáə mwæɛ umwə, waбoa. nuwo wɛpeə wına næsa ta mukamba."*

apı, aбıka musıə. naбıka musɛə, awa бandu бa mwæɛ umwə. nuwo wukılılə, wæpea nınaбoɛə. wasɛa: "mggupı kutata kwına ula mwambanı." oka mwambanı ɛtına, waına:[63] *"kapæggə, kapæggə, mbıkısɛa mukwa, nılɛsə!" sɛana sɛasɛa: "aɛ! tata tı usu!" sɛalækɛa mukwa. mæwa: "ındı pundaɛ muno!" mamænda kupunda na kupunda. makulɛa: "ındı kuulıtıló? ukwetə kɛau?" — "noaɛə ñamu nænə." akuusıwa, apandeka mwomo. sɛana sɛamænda kwɛa ɛkɛkæa. "mwæsıwa nı kɛau?" — "tıwə tɛukæa." — "ækaɛ ukæa, ndınondu. ñama ɛla au unaætıə wæбa?" — "tı ɛɛa бaɛa utanı."*[64] *okıla, ɛosa ñama sɛonðə, ɛamænda kuбıбɛa, ɛamına. ɛæa sɛana: "ukaɛ, nımukuə, tɛumeɛ, tɛændeɛ!" akua sɛonðə, nuwo wauma kuɛa‿nðı. mukwata nžɛa, matına kupı. maбıka musɛə kwa*

went out hunting. The same **eimu** came again. He tried to climb up, but found he was not able. "I will sing, so as to make them throw down the rope". He sang: [60] "Kithen'ge, Kithen'ge . . . etc." — "Oh! . . .? . . .". He [the eldest boy] took a stone and hit him in the head. All about the place was spread a greet quantity of dung. The **eimu** said: "What does this mean? I will go and get magic advice". He went to a witch doctor, who said to him: "I will tell you: go along, until you come across a marching column of biting ants [61] in a path, and when you see them, put out your tongue! When you have put out your tongue, you must lick the ants so that they will bite you very much. When your tongue has swelled, it is enough. Then you continue on your way, and you will meet with black ants, [62] and also to them you are to put out your tongue, so as to get it bitten and swollen. Then you walk on again, until you meet scorpions, and to them put out your tongue, getting it bitten and swollen. After that you return home, and when you have been ill a month, you will have recovered. Then you will find that you are able to sing as beautifully as a Kamba man."

He [the **eimu**] set out, [finally] returning to his village. And upon his return home he was ill for a month. He then left his bed and found that he was well again. He said: "I am going to try and sing by that baobab tree." He arrived at the foot of the baobab, (and) he sang: [63] "Kathen'ge, Kathen'ge, let down the rope, that I may climb up!" The children said: "Oh, that is father!" They let the rope down. They were told: "Pull hard!" They pulled and pulled. They asked: "Why is it so heavy? What are you carrying?" — "I have killed a large animal." He was pulled [up] and reached the entrance. The children cried, they were frightened [at the sight of the **eimu**]. "Why are you crying?" — "We are afraid of you." — "Don't be afraid, I intend no harm. Where is the meat that your father brought home?" — "It is there on the rack." [64] He reached up, took all the meat, roasted it and finished it [ate it all up]. He said to the children: "Come, and I'll carry you! let us go away!" He picked them all up and descended to the ground. They left the place. When they reached the **eimu's** village, he said to them: "You go

ɛimu, ɛamœa: "ukaıɛa munda ula wa wɛmbɛ, naku pı ukaıɛɔ munda ula uggı wa muβɛa naku uloggı wa mbœmba! nakwa nıggupı ggɛtambuka, mukɛıɛa."

nakɔ ɛpɔ wœsa kuuma kuɛa kɛpœkanı œpea: "ı, kaɛ! mukwa waβaluketœ‿nðı na βatıggwa mundu kuɛa ɛulu!" asɛa: "nıggwı kuaúsɛa. nımanıɔ undu wa sıana ısu sıakwa." apı kuaúsɛa, œwa sıana nınosıwɔ nı aımu! "pı, ukakwatɔ nžɛa ɛla nœnɔ, ukaβıka kwa ɛımu ɛla ɛkwɛtawa muβɛa!"

apı na nžɛa, aβıka musɛɔ. "βaa nı kwa muβɛa?" — "aɛɔ." apı mbœ. apı mbœ, na sıua ɛkɛuggama, aβıka kwa muβɛa. œpea kɛβœtı βu musɛɔ, kɛtumeo muuo. "kɛβœtı kɛ utumet‿ou, wambonea sıana?" — "twana tutanu?" — "ee." — "twı na kœlœtu kamwɔ na tuβɛsı tuɛlı?" — "ee, nıwo." — "kamwɔ nı βaıa mundanı vakuβı muuo, œnda βaú!" apı, œpea nı kapœggɔ, manœœna. amutaβıa: "wona wɛıo, ɛımu ıauka, ɛakukulɛa, nuúıɔ kandu, umwíɔ: "aɛɔ, nɛe, ndınaúa kandu!" akɛosa ɛtumo,[65] ɛkwaɔ, ggaúka mɛtukı na ota." [66]

wɛıo sıana sıœnuka sıonðɔ. kapœggɔ osa ɛtumo ɛla ɛœımu, atonɛagga ɛβía. ɛpɔ œβıpa βaú uggu wa wœ. œβıpa, ɛımu ɛaúka, ɛauma utambuka. ɛamwɛta: "kapœggɔ!" — "woɛ!" — "nuuıɔ?" — "aɛɔ, ndınaúa!" — "aɛ, aɛ, aɛ! nıggukua ındı!" osœtumo, atonɛa, alœa kutonwa. asısɛa, œpea: "ɛtumo ɛɛ ɛakwa ɛanaggwɔ n‿u?" — "tı nɛe!" — "okoβa ɛpe![67] nıggukua mɛtuka!" ɛpɔ aumala, amba kwapa ɛımu kuɛa ıpo. akuoβɛu, atœma. atœma ɛggı, apa ɛggı, aβalukɛa ɛımu, ɛàkwa, ɛàkwa. ɛasɛa: "ukaɛ ındı, mutılɛ kala ka ka mwœla, ggɛkwa! mwátıla, mwıkéɔ mwakını! mwıkıɔ ku ñumba kwonðɔ, kɛndu

and weed that field of eleusine, and you go and weed that other field, with durra, and you that one over there with maize! Myself, I am going for a walk, while you are weeding."

The father returned from the bush. He said: "What does this mean? The rope is hanging down to the ground, and there is nobody up there [in the tree]." He said: "I will go to a diviner, so as to learn, what has become of my children" He went, and was told by divination that the children had been taken by an **eimu**: "Go, and take the main path, and then you will get to the **eimu** that is called Muvya!"

He followed the path and came to a village. "Does Muvya live here?" — "No." — He walked on. And he walked farther on, and when the sun stood at its highest in the sky, he arrived at Muvya's village. There he met a woman, a very old one. "Old woman, can you show me some children?" — "Good-looking children?" — "Yes". — "One girl and two boys?" "Yes, quite right." — "One of them is over there in the field quite close to here; go there!" He went and found Kathen'ge, and they had much to say to each other. He said to him: "To-night when the **eimu** comes [home] and asks you, if you have prepared food, you must answer him: 'no, I have not made any food!' If then he takes his spear [65] in order to kill you, I shall come at once with my bow."

In the evening all the children returned home. Kathen'ge took the **eimu's** spear and jabbed it on a stone [spoiling its point]. The father hid himself under the bedstead [the **eimu's**]. When he was hidden, the **eimu** came in, returning from his stroll. He said: "Kathen'ge!" — "Yes." — "Have you cooked [the evening meal]?" — "No, I have not cooked!" — "Curse it! Curse it! Then I'll kill you!" He took the spear, and stabbed, but could not pierce him. He looked, and said: "Who has damaged this spear?" — "I have! — "*okoɓapo*! [67]. I'll kill you right away." The father came out [from his hiding-place] and shot the **eimu** in the eye. He carried a sword and slashed. He slashed again and shot again, and felled the **eimu** who died, died [altogether]. He said [before he died]: "Come, then, and cut off my little finger [68], when I am dead. When you have cut it off, throw it into the fire! Throw into it the whole hut.

kɩ̣onðɔ kɛḷa naɛə, kɩ̣ukɔ kɛonðə! mamɩnða ŋgɩsɩ̣a mupæa, ɩsaṃu sɩ̣onðɔ — ŋombə, mbuɩ̣, andu — mọka, masɩ̣ọka.

maɩŋga ɩndo sɩ̣onðə na andu aṣu onðɔ, mæ̣nuka ukamba.

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5. *ɛɩ̣mu na mwɛ̣tu.*

(The neighbourhood of Kibwezi.)

ɛɩ̣mu ɩ̣amændɩɔ kwɛsaa [69] *andu. æ̣sa kukomaṇa na mwɛ̣tu, akɛuma mundạnɩ. ɩ̣akwạta. ɛakuạta, ɩ̣æ̣kea kɩ̣ondọnɩ n‿ọva na mukwa. n‿ạkua. ataβɩ̣a mwɛ̣tu: “nɩɩ ŋgɛmạma mɛṣɩ̣ɔ nạkɯ na ɛla ŋgǽ̣taṇa nɩpɩə ndukunæ̣na nɩɯ̣o ŋgamanɩ̣a nukwẹtə.* [70] *nɩɯ̣o ŋgæ̣nuḳa, ŋgaβɩβɩ̣ə, nɩɩ̣ə!” n‿ạpɩ umạma musɩ̣ə kwa ɩnɩ̣akə. wɛɩ̣ọ akulwa: “ukwẹtə kɩ̣aụ?” ạsɩ̣a: “nɩ mwɛ̣tu wạkwa.” ạpɩ nžɛạnɩ. æ̣tana: “mulẹkə!”* [71] *— “wuɩ̣!” amwɛa: “βatí undu, uḳa tɯ, tukamạmə mɛṣɩ̣ə ɛŋgɩ na wạkwa ŋgæ̣nuḳa, ŋgaɩ̣ə!”*

n‿æ̣sa kupɩ mɛṣɩ̣ə ɛŋgɩ, áβɩḳa wɛɩ̣ọ. ạpɩ, akulwa: “ɩ! ukwẹtə kɩ̣aụ ɩndɩ?” — “nɩkwẹtə mwɛ̣tu?” — “waụ?” — “wạkwa. mumæ̣a βa?” — “tɛmæ̣a kɛpækạnɩ kɛɩ̣a.” — nɩŋgwɩ ŋgamæə. mañaɛ makwata kɩ̣ondo kɛú kɩ̣akwa!” — “βatí undu ɩndɩ, pɩ ukamæə!” n‿ạpɩ.

ạpɩ, alạndu makulɩa: “kɩ̣ondo kɛ wọβɛwə kɩ̣aụ? nɩ mundu kana nɩ kandu? [72] *— “nɩ mundu.” — “wɛtawạta?” — “nɩnɩ̣ə mulẹkə.” — waụ?” — “wa βạna.” — “aṣɩ! kạ nɩ mwạna waɩ̣tu!” mapasɩ̣a mɛtukɩ, mọsa ɛβía, mæ̣kea βu nðɩ̣nɩ, moβa ɛŋgɩ næ̣sa. mwɛ̣tu anæŋgwa kandu, aɩ̣a, aβona. n‿aβɛpwa ñumba ɛŋgɩ.*

ɛɩ̣mu ɩ̣aúka, [73] *ɛaụ́ma kumæa. ɩ̣aúka, ɩ̣asɩ̣sɩ̣a kɩ̣ondo, ɩ̣æ̣pea no kɛsæo. aka-*

so that everything that I have killed may come [back]". They sprinkled magic medicine upon . . .? . . . and everything [that the *eimu* had killed] — cattle, goats, people — returned.

They drove all the cattle [before them] and [took with them] all the people and returned home to Ukamba.

5. The *eimu* and the girl.

There was an **eimu** who used to eat people. Once he met a girl, who was returning from the gardens. He caught her and put her into a bag, and tied it with a strap. Then he carried [her away]. He said to the girl: "I am going to sleep in a village, and when I call out [for you] . . .? . . . . . .? [70] . . . Then I shall go home and roast [you] and eat [you]." And he went to sleep [the night] in his mother's village. In the evening he was asked: "What is it you are carrying?" He said: "It is my girl." [In the morning] he went along the path and called out: "Muleke!" [71] — "Yes." — He said to her: "That is good; let us go and sleep in another village, and after that I'll go home and eat [you]."

He went on to another village, and got there in the evening. He was asked: "What is it you are carrying?" — "I am carrying a girl". — "Whose?" — "Mine. Where do you usually go to relieve nature?" — "We generally do that in the bush, over there". — "I am going there to relieve myself. Do not [while I am away] touch my basket!" — "Just as you like, you go and ease yourself!" And he went.

When he had gone, those people asked: "What is that inside the tied-up bag? Is it a human being, or food?" [72] — "It is a human being" [somebode answered from within the bag]. — "What is your name?" — "It is I, Muleke." — "Whose [daughter are you]?" — "Vana's." — "Whatever on earth! But that is a girl of our family!" They speedily untied the bag, took a stone and put it in inside instead, and again carefully tied up the bag. They gave the girl some food, and she ate till she was satisfied. And they hid her in another hut.

The **eimu** returned after having relieved himself. He came and looked at the bag and found that everything was in order.

la‿ndɩ. ɛamænda kwæa‿ggɛwa.[74] *maɩa kandu na mamama.*

kɩoko ɛɩmu ɛokɩla, ɩosa kɩondo kɩaɩo, akua, apɩ nžɛamɩ. ækala‿nðɩ, asɩa: "kɩondo kɛ kɛlɩtɩlwoú[75] *nɩ kɛ?" aía ɓa‿nðɩ, étana: "muleka!" — kɩ!*[76] *— étana ɛggɩ: "muleka!" — kɩ! étana ɛggɩ, akɩlɩa, asɩa: "nɩggukua ɩndɩno ggaɩə." okɩla, akua, ænuka musɩə. aía kɩondo ñumba kwakə, apɩ umanða atumía onðə ɓala maɛ. ala ma ndua*[77] *æso*[78] *ɩo. aɩmu onðə moka, amæa: "kunaɛ‿ggu sɛɛggɩ muno!" mwakɩ wakana*[79] *munænə! apɩ kutætægga kɩondo, amba: "aɩ! nɩ kɛlɩto*[80] *muno!" oka, ambɩa katɩ wa andu. æna n‿aɩmu aggɩ: "tupasɩə, twɛkeə mwɛtu mwakɩnɩ!" alæa, asɩa: "ækaɛ, tɛkeə na kɩondo kɩonðə!" atumía alaggɩ masɩa: "ɓaí undu, twɛkeə!" nɩuo mosɩə kɩondo hɩonðə, mækea ɛko: kɩaɓɩa. ɛɓía ɩaɓwana*[81] *ggua ɛla nduuə*[82] *nɩ mwakɩ. mutumía okɩla, akulɩa: "mundu ula ukwamba kupɩ kuuma ñama mbæ, asɩsɩə, kana nɩɓeə nu?" mwænə asɩa: "nɩnɩə gguamba usɩsɩa!" æwa: ændændɩ!" okɩla, auggama, osa, aɩa‿nðɩ, asæmba mɛtukɩ, asametɩə, apɩ uuma*[83]*. maɩo matulɛka, aɓɩa upɩu onðə na mæpo matonɩɛka. aɓaluka ɓaú, akwa.*

atumía alaggɩ masɩa: "nɩ muɩo. nɩ maúta[84] *mapæɩ!" uggɩ okɩla, asɩa: "nɩnɩə nɩggwɩ!" — "aɛə, ɛkala‿nðɩ! nɩnɩ ənɩggwenda!" apɩ kuuma, aɓaluka. masɩa nɩ muɩo. onðə mamænda kupɩ, makɛkwa, makɛkwa. mapæla onðə.*

ɓatíala umwə. wɛ nðoggo.[85] *asɩa: "andu a maɓalukɩlə nɩ muɩo tænə. na matwúkɩla nɩ kɛ? muɩo utɩlɩata? nɩggwɩ kusɩsɩa!" apɩ. akwata mundu. asɩsɩa ku*

* to help themselves to the meat.

He sat down and talked a long while about all sorts of things [74]. Then they had food and lay down to sleep.

In the morning the **eimu** arose, got his basket, picked it up, and went on his way. [When he had gone some distance], he sat down, and said: "How can it be that the bag is so heavy?" He put it down, and called out: "Muleke!" — No sound [76]. — He called again: "Muleke!" — No answer. Again he called, then gave over, and said: "I will carry it along, so that I [soon] may eat." He rose, picked up the bag, and went home to his village. He put the bag in his hut and went to look up all the old men of the neighbourhood [77]. All the **eimu** came, and he said to them: "Cut a great heap of firewood!" They made a big fire, which flamed [79] very high. He went and picked up the basket, and said: "Dear me! It is very heavy" [80]. He came [back] and placed it in the midst of the men. The other **eimu** said to him: "Let us untie [the basket] and put the girl on the fire!" But he refused, saying: "No, we will put on the whole bag!" The other old men said: "All right, then, let us put it on!" Then they took the whole bag and placed it on the hearth: it was burnt up. The stone turned like that red dress [82] on account of the fire. An old man stood up and asked: "Which one [of us] is to be the first to go and take of the meat and see if it is done?" The owner [of the meat] said: "I will go and look." They said: "You go, then!" He got up, took it [the "meat"], put it down, rushed away, gaped and cursed (?) [83]. His teeth broke to pieces, his face was burnt all over, and his eyes shrivelled up. He fell down and died.

The other old men said: "It is delicious eating, it is pure fat!" [84] Another one stood up and said: "I will go!" — "No, you sit down, I want to go!" He went to take [meat], dropped down [and died]. They [the others] said, that [was because of the meat] it was so good-tasting. They all went *, and they died — they died — all were finished off.

There was one left — a one-eyed one [85]. He said: "Now it is a good while, since those people were knocked over by the delicious flavour [of the meat]. Why do they not get up again? I wonder what the flavour is like. I am going to find out!"

* to help themselves to the meat.

kanɪwa, æpea maɪo ɓatíə, natonɪɪka ɪpo. atɪnea kwɪa. nɪ mukúə. apɪ usɪsɪa ɪpə, æpea nakə wanaŋgɪkɪə. atɪnea kwɪa næŋə muŋo. akwata ndata, atɪna, æpea nɪ ɪɓɪa. n‿asæmba n‿apɪ ukæa na nžɪa. ɪɓætɪ na ætɪu onðə ma kundu ku matwɪka ma mundu usu æ wæka tu.

6. *kaɓɪsɪ na aɪmu.*

(Machakos.)

This tale is one of the few in Akamba folklore where the **eimu** befriends humans instead of — as otherwise is the rule — striving to harm them. It is however probable that in the present instance we are not dealing with the kind of **aimu** whose acquain-

kaɓɪsɪ nɪko kataɓíwə n‿akaɓɪ na kapɪ, kækala kwo ukaɓɪ. nɪɓo, kapɪ, kæana muŋo, katwɪka mwanakə. kasɪa: „nɪŋgwænda kwɪnuka kwɪtu!" kæɓɪpa, kapɪ kwasa muŋo. akaɓɪ makaɓɪkɪla. ændetə nžɪanɪ kataɓwa na ɪmu: "apuka nžɪanɪ!" kapɪ kɪpækanɪ, kæɓɪpa. ukaɓɪ máɓɪta ɓaú nžɪanɪ, maændɪə, makamanða, kaa.[86] na masɪoka.

nɪɓo kaɓɪsɪ kaú kasɪoka nžɪanɪ, kalɪka kupɪ na nžɪa. kwátuka kasɪa: "aɪ! nɪɪkata? ndɪ na ɓandu ɓa ukoma, ndɪ na mwakɪ!" kamanða kɪæŋgo,[87] alæa wona kɪndu. kataɓwa nɪ mundu ula ukataɓɪsɪə kapukə nžɪanɪ, kæɓɪpə. kataɓwa, akunamæ‿nðɪ.[88] ɪmu ɪalɪsa kɪtɪnɪ ɪulu, ɪumanðá‿ŋgu na ɪatulaŋga‿ŋgu. na kaɓɪsɪ kataɓwa: "manɪa usɪsɪa ɪulu!" na nwo kasɪsɪa ɪulu, kæpea nɪ kana kanɪnɪ. na ɪndɪ ɓæpwa ɓatɪ mwakɪ, kana kamanða mwakɪ. mwakɪ ɓoka na kaɓɪsɪ katɪaona ula ukwætæ‿ŋgu. kaɓuɓa mwakɪ, kakoma ɓaú.

* because he was the sole survivor.

He went, caught hold of one of the men and found that he had no teeth, and that his eyes were shrivelled. He fell to weeping, it was his elder brother. He went to look at his father, and found that he, too, was destroyed. He cried violently. He took a stick, poked [at the "meat"] and found it was a stone. And he ran away with fright. The women and all the girls in that region accrued to that man, to him alone *.

6. The boy and the *eimu*.

tance we have made so far (ogre, and the like), but with ancestral spirits. If so, this tale furnishes an instance of the spirits assisting a member of their own kin against the hereditary foes of the tribe, the Masai.

A boy had been kidnapped by Masai, and lived among them yonder in the Masai country. And he grew apace, and became a youth. He said [to himself]: "I will return to ours [to our own place]!" He hid himself away, and walked very far. The Masai followed on his tracks. As he was going along the path, he was told by an **eimu**: "Leave the path!" He struck out into the wilderness and hid himself. The Masai went past along the path, went on and searched, but he had disappeared [86] without leaving a trace. Then they returned home.

Then the boy took the path again and followed it. As night was coming on, he said [to himself]: "Dear me! What shall I do? I have nowhere to sleep, and I have no fire!" He looked about for a cattle kraal [87], but could find none. Then he was spoken to by the person that had told him to leave the path and hide. He was told to bend down towards the ground [88]. The **eimu** climbed up a tree and looked there for firewood [89], and tore down a lot of wood. And he said to the boy: "Don't look up!" But the boy looked up [surreptitiously] and saw that there was a small child. And because there was no fire, the child was looking for that. The fire appeared, but the boy did not see anyone putting on the firewood. He blew up the fire and lay down to sleep there [by the side of the fire].

* because he was the sole survivor.

kwak̯ɨa kakwa̱ta nžɨa. ka̱pı mbæ̱. na ka̱pı, ka̱pı, ka̱pı na ɨ̯uɨ̯u kaбıḵa musı̱ə. бaḻa бæ ı̱nɨ̯a n‿æ̱pə. aı̱mu as̱u malıka mwɨ wa kaбɨ̱sı, ma̱sɨ̯a: "tuma-nðıwə kɨndu, tuaewə!" [90] *ı̱ndı ı̱nɨ̯a n‿æ̱pə mosıə, mouıwa nža̯u.*

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7. The girls who drew water from the *eimu's* pool.

(Machakos.)

æ̱tıu mæ̱kıaté̱? mo̱sıə ıkú̱, ma̱pı utaɓ̱a manžı. ma̱sɨ̯a: "twıtaɓ̱a manžı mæ ıŋəlæ̱tə!" maı kuumɨlıḻa ndɨa, maku̱lɨ̯u: "ndɨa ɨŋ̱o ɨ̱ɨ na ıŋəlæ̱tə?" mæ̱pea ɨ̱ɨ ıŋəlæ̱tə, maбıṯa. ma̱pı, mæ̱peu ndɨu ɨŋ̱gı ɨ̱ɨ ıŋəlæ̱tə. ma̱pı, mæ̱pea ndɨa ɨŋ̱gı ɨkɨle̱tıə. ındı ma-taɓ̱a manžı бaú ndɨa ɨs̱u. mwɨ̱tıu um̱wə a̱pı. ataɓ̱a. asam̱a manžı. æ̱pea, mæ̱sam̱a uḵı wa nžuḵı. asa-m̱a, alæa utuбɨ̯a ala̱ŋgı. aku̱lıwa nı masæo, akı̱lɨ̯a. ala̱ŋgı mæ̱sa ku-sam̱a, mæ̱pea mæ̱sam̱a uḵı wa nžuḵı. mataɓ̱u ıku̱nı, makua, mæ̱nuḵa. mæ̱-nuke̱tə. um̱wə o̱lıwa [91] *nı mupı̱ta* [92] *asɨ̯o̱ka.*

æ̱pıwa mwæ̱nə ndɨa nı ɨm̱u, alɨse̱tə kɨ̯umo̱nı. æ̱wa: "ŋ̱gua! walæu kuŋ̱gua, nıŋguḵwá̱!" — "kaбa̱ ŋ̱gaukua!" nıu̯o amukua na muḵwa mwoŋ̱go̱nı. amutwa̯ na nžɨa ɨŋ̱gı, amutuŋ̱ga kɨumo̱nı, бala umuumus̱ɨə. æ̱wu: "ɨnuḵa!" a̱pı, awa̱ mæ̱po mwɨ̱tıu. mukúə a̱pı. a̱pı ku-aúsɨ̯a. æ̱wa nı mundu muə: "pı, ukakuə mwænžænžə ndɨa̱nı, ɨḻa ma-taɓ̱u manžı, muṯɨ wa mæ̱po!" mwɨ̱tıu aбaka mæ̱po mwænžænžə, mæ̱po maбoa.

When day dawned, he resumed his way along the path. And he walked and walked, and he reached the village where his mother and father lived. But those **aimu** entered the boy's body, and said: "Find something for us [to eat], kill something for us!" Then the mother and the father killed a bull for them.

7. The girls who drew water from the *eimu's* pool.

Some girls, what did they do? They took calabashes and went to fetch water. They said: "We do not want to draw water where there are tadpoles!" They walked along and came to a pool, and they asked: "Are there any tadpoles in this pool?" They saw that there were tadpoles, and walked on. They walked along and found another pool in which there were tadpoles. They walked [further] and found another pool which was full of water. And they drew water out of that pool. One girl went [farther away] and drew water, tasted it, and found that it tasted of honey. She tasted [it again], but would not tell the others. They asked her if the water was good, but she said nothing. The others came up and tasted, and found that it tasted of honey. They filled up their calabashes, loaded themselves up with them, and returned home. On the way home one of them noticed that she had left her tail [92] behind, and turned back.

Now it happened that the owner of that pool was an **eimu**, and he had climbed up into a wild fig tree. He said to the girl: "Carry me! If you refuse to carry me, I'll kill you!" — "Then I had better carry you". Then she carried him with a strap on her back. She took a different path, and brought him back to the fig tree whence she had taken him. He said to her: "Go home!" And she went, and fell ill, got some eye complaint. Her elder brother went to get magic advice on the matter, and the witch doctor said: "Go and bring a *muranžanžɔ* tree, an eye medicine, to the pool where they fetched water!" The girl annointed her eyes with [medicine of] the *muranžanžɔ*, and her eyes became well [again].

*matuma ndo. ɛmu na mwɛtu, a-
twɩka munɩunɩaɔ.*

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8. The *eimu*, his wife and the hyenas.

An **eimu** is the principal character in this tale, but otherwise there is nothing remarkable about its subject-matter, as it only gives an illustration of the everyday life of the Akamba. The **eimu** might just as well stand for an ordinary Kamba man: A man (the **eimu**) possesses no weapons for the protection of his cattle against beasts

(Machakos.)

ɛmu ɩosɩɔ ɩndo,[93] *ɩapɩ kwɛpɩa, ɛtɩ na kana. ɩoka wɛɩo, ɩæa muka: "wæ, muka wakwa! ɛkala ɓaa musɩɔ, usɩsɩɔ ɩndo, nakwa nɩŋgupɩ kutusɩa*[94] *‿mbɩu na matumo kwa mutúɩ!" ɛtǽ na uɓɩo na matumo na ɩndo nɩkwoswa nɩ mbɩtɩ. nɩwo ɩaænɩlɩɔ kwa mutúɩ.*

muka aɩosa wɛmbɛ, aɩaneka[95]. *na ɓaɩoka nɩunɛ, ɛɩoka kuɩa. ɛkɛwa: "æka kuɩa wɛmbɛ usu wakwa! ŋgautuma, ndwetəkɩla?" nɩunɩɔ aɩsɩa: "nokwetəkɩla, nokupɩ"! kɛɓætɩ kɩæa nɩunɩɔ: "ɩa ɩndɩ! ŋgɛtuma, ukɛpɩ! ænɩla kwa mutúɩ, ukataɓɩə mwɩmɛwa nɩænukə ku musɩə, nɩnapɛnɩwə nɩ mbɩtɩ!" nɩunɩə ɛaɩa, ɩaɛtaɓɩa kɛɓætɩ: nonwa, ŋgamutaɓɩa‿até,*[96] *nuwapɛnɩwə nɩ mbɩtɩ." ɩokɩla, ɩapɩ, ɩamona, makɛtua. ɩaɩna, ɩasɩa: "mutúɩ ukutua, saŋgalalaɩ, mukau apokɛwa*[97] *nɩ mbɩtɩ, saŋgalalaɩ!" ɛmu ɩæɯa, ɩosa mɛɩo. nɩunɩə ɩaɩna ɛŋgɩ: "mutúɩ ukutua, saŋgalalaɩ, mukau apokɛwa nɩ mbɩtɩ! ɩesɩ kuɩa na kwɩɓoa!"*[98] *ɛmu ɩapɩ, ɩoka musɩɔ, ɩæpca mbuɩ ɩtɩælɔ*[99] *ɛkumɩ ɩɛmwə*[100] *tu. ɩækala muɓɩanɩ, ɩæteela mbɩtɩ, ɛla ɛkɩaɩɔ ɩndo sɩakə. na mawɛɩó ɓoka mbɩtɩ ɛlɩ, ɛla ɩæsaa mbuɩ. nɩɯo ɛmu ɩosɩə*

The **eimu** and the girl concluded an alliance, and she became his friend.

8. The *eimu*, his wife and the hyenas

of prey, but goes to a blacksmith to get some made. During his absence hyenas turn up and rob him of cattle. The circumstance that he wishes to acquire spears speaks for the tale being borrowed from some other tribe (the Masai or the Akikuyu), seeing that the spear is not a Kamba weapon. The principal weapon of the Akamba is the bow.

An **eimu** took his cattle [93] and went [himself] to herd it, for he had no children. In the evening he returned home and said to his wife: "You, wife of mine! Stay here at home and look after the cattle, while I go to the blacksmith to get swords and spears forged [94]!" He possessed neither sword nor spear, and the cattle were taken by the hyenas. Then he started off for the blacksmith's.

His wife took eleusine grain and spread it out to dry in the sun [95]. And a bird came along, came to feed. The woman said to him: "Don't eat of my eleusine grain! I will send you on an errand, do you agree to that?" The bird said: "I am certainly willing to go." The wife said: "Eat, then, and afterwards I'll despatch you! Go to the smith and tell my husband that he comes here, home, for I am much troubled by the hyenas." The bird ate, and said to the wife: "When I see him, I shall tell him that you are pestered by the hyenas?" He got up, left, and saw them [i. e. the **eimu** and the blacksmith] busy at smith's work. He sang, saying: "Blacksmith, thou who art forging, *saggalalaı*, thy wife is being pestered by the hyenas, *saggalalaı*." The **eimu** heard, picked up the loads [the weapons]. Again the bird sang: "Blacksmith, thou who art forging, *saggalalaı*, thy wife is being harried by the hyena. He is coming again, devouring cattle." The **eimu** went, arrived at his village and found that there were only ten [100] goats left. He sat down at the gate of the kraal, and waited for the hyenas that devoured his cattle. And in the evening there came two hyenas who used to [come there and] eat goats. Then

uβɩu, ɨatæma ɨmwə ɩluŋgu ɩlɩ. na ɨla ɨŋgɩ ɩakæa.

nuwo ɨmu ɩaændɩə na musɩə kwa muka. ɩamukulɩa ndæto sɩonðə. ɩutaβwa nɩ muka undu wa pɨna. ndɩ ɩuæka kupɩ wænɩ ɨŋgɩ.

wosusɩa nda kɨŋganɩ, nakwa ŋombə nža!

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9. *wanu wa kɩoŋgo*

(Machakos).

mundu aændɩe, aandætə nžɨanɩ. kɩoŋgo tɩkɩo kɩosɩə, kɩæpɩwə[1] *nɩ ula mundu nžɨanɩ. na ɩndɩnoɩ ula mundu akulwa nɩ kɩoŋgo: "wɩpɩ na ku?" kɩæwa nɩ mundu: "ndɩkwɨnuka." kɩeŋgo kɩamuβɩkɩla, mænukanɩa na maændɩə, mapɩ musɩə. na mutumía akulɩa kɩoŋgo: "wɩpɩ na ku ɩndɩ?" nakɩa kɩamukulɩa: "wɩpɩ na ku?" amwɨa: "nɩŋgwɨnuka." nakɩo kɩɩasɩa: "nakwa nɩŋgwɨnuka."*

maβɩka musɨə. ula mutumía ætɩa muka ɩsɩo[2] *nakɩo kɨla kɩoŋgo kɩæa muka wa mundu usu: "næŋga ɩsɩo!" kɩæwa nɩ mundu ula‿até: "æka kwɩtɩa ɩsɩo nɩumba, tɩ nɩumba ɩaku!" nuwo ula mutumía aɩ ukoma wę*[3]*, aβɩkɩlwa nɩ kɩoŋgə. maændɩə, makoooma*[4]*. na æpwa mumə masɩlanɩa*[5]*, æ na muka, mækea kɩoŋgo ɨko. kɩatulɩla, kɩakulɩa: "mandu ukumbwɩsɩa manžɩ nu?" kɨβætɩ kɩapoŋgwa ɨko nɩ kɩoŋgo na kɩauma, kɩalɩka kwɩma: "munda ú nukumbɩβɩsɩa mupɩta*[6] *wakwa! mundu ú nukumbɩβɩsɩa mupɩta wakwa!" kɩæwa nɩ mumə: "βɩndɩa! ntunmua!" mwo mosɩe mutumɨa. ækwa ɨko nɩ kɨla kɩoŋgo nakɩo kɨβætɩ kɩatuŋgua ɨko ɨŋgɩ, kɩaβɩa. kɨ na mutumía wakə.*

the **eimu** took his sword and cut one of them in two, and the other one fled.

Thereupon the **eimu** entered the kraal and questioned his wife about everything that had happened [during his absence]. She related to him all that she had suffered. After that he never again went away to foreign parts [he did not want to leave her alone].

May you get rich in lice in your store basket, and I in cattle in my cattle kraal!

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9. The story of the human skull

(Machakos).

A man was walking along a path. And he met a human skull in the path, and the skull asked that man: "Where are you going?" The man replied: "I am on my way home." The skull joined him, they kept company, walking towards [the man's] village. And the man asked the skull: "Where are you going, really?" And the skull asked: "Where are you going?" He said: "I am on my way home." And the skull said: "So am I on my way home."

They reached the village [the man's]. And the man demanded food [2] from his wife, and the skull [too] said to the wife: "Give me food!" The man said to him: "Don't ask for food here! This hut is not yours!" Then the man went into the *uę* [3] to sleep, and the skull followed after him. And they slept [4]. And the man took counsel with his wife, and they threw the skull on the fire. He jumped up from there, and asked: "Who is splashing water on me?" The wife was thrown into the fire by the skull, but she got out again, and sang: "This person is burning my tail [6]! This person is burning my tail!" The man said to her: "Shut up! We . . . .? . . . ." Thereupon the skull threw the man into the fire, and then he threw the woman there again. And both she and her husband were consumed by the fire.

musɪə usu watwɪka wa kɪo-ggo.

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10. The Woman who married a man-eater

(Machakos).

mundu[7] *mwə watwa mwɪtu. æpɪwa kwo nɪmaesaa*[8] *andu. na mwɪtu-ɪnɪa wa mwɪtu, ula watwanwə, aænda kula kwɪ mwɪtu wa ɪnɪa kumusɪsɪa, æ æ6u*[9]. *akænuka æwa nɪ mukúə: "kɪtɪ*[10] *kɪla kɪ nžɪanɪ, manɪa upómua 6o!" n͜aændɪə, apómua. na mumə wa mukúə ɪapɪ u-sɪɪma, ɪɪoka, ɪɪpomua 6aú kɪtɪnɪ. oka, akwata mwɪnaə, oá, aúmɪa twana twɪlɪ. n͜atwaɪa*[11] *mukúə, amwɪa: "ka! umbɪə twana twu, ggaɪa!" kɪ6ætɪ kɪæpea nɪ mwɪnaə, woanwə. aía twana we*[12].

mumə oka ɪtɪna, amwɪtɪa[13] *muka twana. na kɪ6ætɪ kɪoá mbɪa ɪlɪ, kɪa-nægga mumə, kɪamwɪa: "nɪ twana tula twaku!" mumə osa, aɪa. kɪ6ætɪ kɪosa twana, kɪanægga ɪíɪa, twa6ona. na ùmɪ*[14] *anægga ɪíɪa ɪggɪ. twamunda kwogga, twæsa*[15] *kwɪana. twamunda kwænda, twɪ we. na mumə æpɪwa nukubɪpwa twana nɪ kɪ6ætɪ kɪakə.*

na kɪ6ætɪ kɪaænda kwa æpə[16]. *kɪa͜-mbɪu ɪnɪa na matumo aɪa, kɪaetə — mumə até kwo — kɪaía we. 6ala 6æ twana. na twana twɪana, anakə twɪ we.*

na mdɪ kɪosa[18] *kɪ6ætɪ, kɪæa mumə: "twɪnžə ɪɪma, tu6otanasɪə*[19] *6o n͜ækan-da*[20]*!" mumə nakə ndænamukulɪa nɪ undu wa kɪau, amwændetə muno. no mænža, matında mupænɪa umwə. na kɪ-6ætɪ kɪasɪlɪa anakə ala mæ we. mæwa:*

That village accrued to the skull [became the property of the skull].

10. The woman who married a man-eater
(Machakos).

A man took a girl to wife. And in his native district they used to eat people [8]. The sister of the girl whom he had married went to pay a visit to her sister: she was with child. When she was about to return home, her older sister [the man-eater's wife] said to her: "Beware of resting yourself by that big tree [10] on the way!" She set out, and rested [in spite of the warning, by the tree]. And her elder sister's husband went out hunting, and he, too, came to that tree for a rest. He came up, caught hold of his wife's sister, killed her, and took out two small children [out of her womb]. And he took them to the elder sister [his wife], saying: "Look after these children for me until I am going to eat them!" The wife understood that her sister had been killed. She placed the two little children in the *ue* [12].

Some time afterwards the man came and asked of his wife to give him the children. And the wife killed two rats, which she gave to her husband, saying to him: "Here are your little children!" The man took them and ate [them]. The wife took [care of] the children, gave them milk, and they had their fill. And the next day she gave them milk again. They continued to suckle and grew up quickly. They learnt to walk, in there, in the *ue*. The husband knew nothing of the matter, the wife hid the children away from him.

And the wife went home to her father, [and] got four swords and four spears [17], which she brought back with her — the husband was not at home — and put them in the *ue*, where the children were. And the children grew up in there, in the *ue*, and became two youths.

And the wife said to the man: "Let us dig a pit [so deep] that we shall need a rope to reach the bottom of it!" The husband did not ask the wife, what purpose it would serve, for he loved her very much. And they dug, and were at it a whole day. And the wife gave instructions to the youths who were in the *ue*, saying to them: "When

"mona [21] *naɓotɪa mwɪmwa, muumalə, mutouɪə n͜ɪtumo!" nakə mumə aɓotwa ɓo ɪɪmanɪ na anakə maumala, masɪa: "ú, woaɪə muaɪtu ɪtukumua!" matouɪa ɪndɪ na ɪtumo, akua.*

mænuka na kɪɓætɪ kwa ænaúmə [22].

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11. The youth and the one-eyed tailed man
(Machakos).

kwɪkɪwaté? [23] *mwanakə mwo wasɪsɪə mwɪtu na asɪa, amuna. n͜atua okɪ* [25], *asɪa: "nɪggwænda muka." æwa: "pɪ, ukatuə ukɪ uggɪ!" apɪ, atua uggɪ n͜aetə okɪ* [25]. *kɪɓætɪ kɪakwatwa n͜aɪmu, kɪasɪsɪa. kɪæpea: "mwɪtu nukutwaɪwa na ndɪ na mundu uggɪ nɪumba, n͜o mwɪtu ú." kɪasɪa, kɪamba "u, u, uú," kɪaɪggwa kɪlumɪ* [29]. *na kɪasugga, kɪakulwa: "mundu ula æ ɓaa n͜u* [30]*?" kɪasɪa: "nɪnɪə." — "wɪænda kɪ?" — "mænda mwɪggu* [31], *akɪtwaɪwa!" mumə aɓɪndɪa, n͜aɪ musɪə, osa mbuɪ n͜apɪ, akomaɪa n͜andu nžɪanɪ, akulwa: "wɪta* [32] *kɪ?" — "mta mwɪggu." æwa n͜andu asu: "tu tɪ na mwɪggu, ɓɪta!" apɪ mbæ, æpea andu maɪtua. apɪ, asɪa: "nɪggwta!" akulwa: "wɪta kɪ?" — "mta mbuɪ mwɪggu* [33]." *æwa: "tu tɪ na mwɪggu!"*

n͜apɪ, n͜aapɪ, n͜aapɪ [34], *ona nɪumba kɪpækanɪ. apɪ, æpea kɪɓætí͜nža, kɪa ku kumwə* [35]. *apɪ, akulwa: "wɪænda kɪ?" — amwɪa: "mta mbuɪ mwɪggu!" æwa: "twa mbuɪ nɪumba!" mwanakə atouɪəlæla, aɪoɓa mbuɪ ɓaú nɪumba. naó* [36] *kɪɓætɪ kɪo-*

you see that I jostle my husband down into the pit, you are to come forward and stab him with the spears!" And the man was jostled down into the pit, and the youth came out, saying: "Let us kill him who killed our mother!" Then they stabbed him with the spears so that he died.

Thereupon they returned home together with the woman [their aunt], to their [maternal] uncle.

11. The youth and the one-eyed tailed man

(Machakos).

How did it happen [23]? A youth wooed a girl, and he completed the payment of the bride-price [24]. And he brewed beer [26] and said [to his parents-in-law]: "I now want my wife!" They said to him: "Go and brew more beer!" He went away, brewed more beer, and brought it. The mother-in-law got possessed by a spirit [27], for she reflected: "When my daughter gets married, I shall have nobody in the hut [to work for me], I only possess this one girl." She began to cry "*u, u, mú* [28]" and to dance the spirit dance [29]. And while she was dancing she was asked: "Who is it that is here [30]?" She said: "It is I." — "What do you want?" — "I want a *mwiggu* [31], in case she [the girl] is to be given away in marriage." The girl's husband [to be] pondered, then went to the village, took a goat and started off. On the way he met people who asked: "What do you want [for the goat]?" — "I'll sell it for a *mwiggu*." They said to him: "We have no *mwiggu*, pass on!" He walked on and came upon people who were brewing beer. He said: "I wish to sell." They asked: "What do you want to sell?" — "I'll sell this goat for a *mwiggu* [33]." They said: "We have no *mwiggu*."

And he walked, walked, walked and saw a hut in the wilderness. He went up to it and came upon a woman who was sitting outside, [a woman] with one leg [35]. She asked him: "What do you want?" He said: "I want to sell a goat for a *mwiggu*!" She said: "Take the goat into the hut!" The youth entered, and tied the goat inside that hut.

kila, kɪatía kɪondo βaú‿nža, kɪatonɪəlæla nɪumba. kɪapasɪa mundu usu lɨú. aɪa. áβona. kɨβæti kɪatuá mbuɪ wɛ n‿amuɨa: "pɪ, uɪβɪpə βaú wɛ! andu moka uɪɪó, mundu ula uɨkoma ukɪtonɪ [39] nɨwə uɨe na kɨsɪpə kɨsæo kɪa muɪggu. kɨsɪpə nɪkɪo kɨtonɪa kupoa mbuɪ ɨno ɪakuı."

*na tɪβo muanakə ækala na kɨβætɪ kɪauéa [40] sɪana lɨú. na tɪβo mæɪuə poŋə: "ɪɪa, ɪɪa [41]!" æua: "ndækɪa, nɪβɪtə!" æua uggɪ asɪa: "nutíkatumɪme [42] lɨú!" na moka nɪumba. manæua lɨú n‿ɪnɨa, maɪa. na βæpuα ɨtɪna βæ muana umuə, uɨ nðoggo [43], anɪuggea (. * . . . .), amba: "muaɪtu, kuɨnɪagga kɪau?" æua: "ɪa lɨú, uβonə!" amba ɨggɪ (.* . . . . .): "kuɨnɪugga ggamba [44]!" æua n‿ɪnɪa: "ɪa lɨú, uβonə! ggamba sɪumɪə βa!?" aɪa lɨú. uggɪ amba: "muaɪtu, kuɨnɪagga ggamba!" æua: "æpua ndakuænða lɨú, ukɪla, ukomə!" aɪa lɨú, aβɪndɪa. na ɪndɪno umuə aúmɪa mæpo, asɪa: "ka, muaɪtu, umbɪə [46] mæpo! nɪnakoma." uggɪ aúmɪa mæpo anægga ɪnɪa: "kombɪə [47] mæpo, nɪnakoma." na sɪana sɪonðə sɪanæggaŋə mæpo, mauɪa. βatuɪa ula mundu uɨ nðoggo. nakə aúmɪa ɪpo, asɪa: "kombɪə" okɪla, akoma. na ɪnɪa osá‿ggu, ækea muakɪmɪ. sɪana sɪæua mutea, sɪakoma.*

kɨβætɪ amukɪa ula muanakə, muænə mbuɪ. amuɨa: "ukɪla, tupóaŋə [48]!" amuka, osa kaβɪu na kɨβætɪ kɪatonɪəlæla uɛ, kɪakoma. muanakə okɪla, akuata muɪggu, æpea: "usa nuə nɪkɨtonɪa upoa mbuɪ ɨla ɪakua!" n‿osa kaβɪu, atæma ɨmuə [49]. kuɪh! akuata kɨsɪpə, asæmba.

* The narrator makes a succession of sniffs.

And the woman arose, leaving the bast [37] bag outside, entered the hut and placed food before the youth. He ate and was satisfied. The woman led the goat into the *we* [38], telling him: "Go and hide in there, in the *we*! The people [of the house] are coming home to-night, and the person that has his sleeping-place next to the wall [39] has a tail [suitable] for a *mwiggu*. That tail suffices to pay for your goat."

The youth thereupon sat down, and the woman cooked food for her children [sons]. Soon [cries] were heard from the open space in front of the hut: "*ma*, *ma* [41]!" The youth heard [somebody calling]: "Let go of me, that I may pass!" He heard someone else saying: "Do not finish the food for us!" And they [the sons of the woman] entered the hut, were given food by their mother, and ate. Lastly there entered a son who was one-eyed [43], and he began to sniff *, saying: "Mother, what does it smell here?" She said: "Have some food, and you will be satisfied!" He began again [the narrator sniffs]: "It smells of Akamba [44]!" The mother told him: "Eat, and you will be satisfied! Kamba smell, where would that come from!?" He ate [and was silent]. Another one began: "Mother, here smells of Akamba!" He was told: "*u* [45]! If you do not want food, get up and go to bed!" He ate and kept silent. Thereupon one of them took out his eyes, saying: "Here, mother, put away my eyes for me! I want to sleep." Another [of them] took out his eyes and handed them to his mother: "Take care of my eyes for me, I want to sleep." And all the sons handed over their eyes. Only the one who was one-eyed remained. And he, too, took out his eye, saying: "Keep it for me!" Then he got up and went to bed. And the mother got some wood and put it on the fire. Her children felt the warmth, and went to sleep.

The woman now woke the youth, the owner of the goat, and said to him: "Arise, and let us do some business together!" He rose, took a knife, and the woman went into the *we* and lay down to sleep. The youth arose, caught hold of the tail ** and looked at it: "This one will really do for buying my goat!" And he grasped the knife, and cut. *Kwih* [50]! He snatched the tail and ran away.

** the one indicated by the woman.

mamukɩa ɩmɩa: "nægga mæpo a ma-kwa! nægga mæpo a makwa!" — "nakwa, nægga a makwa!" — "nakwa, nægga a makwa!" masæmba, maßɩkɩletə mundu. aa, pɩuh [51]. masɩoka musɩə.

na mwanakə atwaɩa [52] mupoɩɩ [53] kɩ-pɩpə, amwɩa: "mupowa, mwɩggu tɩ ú." n‿anæggwa mwɩtu, ænukɩa.

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12. *wanu wa malɩandu ma tænə*

(East Ukamba, north of Kitui).

andu mapɩ mwonža, mapɩ usɩɩma, ma-kænu [54] kɩßalo [55] kɩa malɩandu. nɩßo ma-kæna, mæwɩə ala malɩandu matɩna [56] ku-sɩlɩla, makɩusɩa: kaɩ! ñama nɩkænɩə [58]!" nɩßo namo ala malɩandu maí manóu mu-ɩo, makwætə matako mo moßætə na mɩ-kwa, mukɩaɩkɩa mutwenɩ kwo. nɩßo ala ma-lɩandu maunwé‿ggu na maßußa mwakɩ. makwatɩə mundu umwə. mækea ɩkonɩ ɩa mwakɩ. mæpea tɩ munóu. na nɩßo ma-kwatɩə ala andu aggɩ, mamækea ñumba ɩɩ mwomo sɩulu kuɩa kɩaggo [60]. nɩßo ɩlɩa-ndu ɩosɩə mukußa, akæa [61] mundu: "ætælə [62] mutwə ßaa!" mundu aætə mu-twə, akatonɩwa mæpo. n‿andu ondə ma-touɩaggwa [63], mapæla mæpo mo. ßatɩala umwə, waí muɩ, alæa kutonɩwa. moawa ndomə ɩla nou, manoə, kana mawə. maɩa, ɩapæla musɩoka, mawə ndomə ɩggɩ, maɩa, ɩapæla. na maku [64] kwawa ndomə. nɩßo ula mundu waí muɩ wombanɩsɩə mapɩaka ma ala aggɩ n‿aímaluka, ænuka. namo ala malɩandu mosa ala andu, maɩa.

nakə ula mundu mænukɩə, ula waɩ muɩ, apɩ kukulwa n‿andu musɩə: "alaggɩ

They woke their mother: "Give me my eyes! Give me my eyes!" — "And give me mine!" — "And give me mine!" They ran and pursued the man. He was gone, however, without leaving a trace. Then they returned home.

And the young man brought the tail to his mother-in-law, saying: "Mother-in-law, here is a *mwiggu*." And he was given the girl, whom he took home [as his wife].

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12. A tale of man-eaters of long ago

(East Ukamba, north of Kitui).

Seven men went out hunting, and they came to a district where man-eaters were living. When they had got there, they heard, how the man-eaters reasoned together, saying: "*kaį* [57]! Meat has arrived!" And those man-eaters were very fat, [so fat that] they had their buttocks supported by straps and wore them on their heads [59]. And the man-eaters hewed wood and made a fire. Then they caught one of the men and placed him on the hearth. They found, however, that he was not fat. Then they caught the rest of the men and put them into a hut, in which the door was up at the point of the roof [60]. Thereupon a man-eater took a bodkin, and said to one of the men: "Bring hither your head!" The man extended his head and got his eyes put out. All the rest got their eyes put out. Only one, who was very cunning, saved himself from being pricked. And a fat ram was killed for them in order that they should become fat, so that they would be fit to be eaten. They ate, and finished the ram. And they were given another one which they also finished. And more rams were given them. That man who was so cunning gathered up the other men's quivers, slipped outside, and started off home. But the others, them the man-eaters seized and ate.

And when the man who was artful arrived at his village, he was asked by the people at home: "What has become of

maœndıə na ku?" ngkə asıa: "malıandu maęə." namo ala andu maúka, mamoá. wanu wıanú.

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13. *wanu wa mwanakə*
(Machakos).

kwıkuwaté? wapı wamwə[65] *na 6oka mwmuanakə sœo muyo. 6œpwa 6œ œtu aya aluggalu, asœo. na masıa: "twıpı na mwanakə uıa kwo!" wapı wapœla, ma6ıkıla mwanakə. má6ıka usını, mwıtu umwə áluka. mapı, má6ıka usını wuggı, uggı áluka. 6atıala œlı. na mapı, má6ıka usını ula wuggı, uggı áluka. atıwa na mwıtu umwə. mapı, œ na mwıtu, má6ıka musıə. œa mwıtu: "osa‿ggu 6aú, u6u6ə mwakı, uuə lıú!" mwıtu akıosa‿ggu, œpea nı ma6ındı ma andu. osa, œkıə ıko, alıka kwota mwakı. œsa mumə, amuta6ıa mwıtu: "manða ukı, tukakœpıə andu kwıtu!" mwanakə amanða ukı, makna, mapı kwa ıpə wa mwıtu.*

*mapı**, *má6ıka, mwanakə atıwa pomə, œua nðonı*[67] *ıa kupı kunıwa ukı kwa aponı*[67] *makə. na kana katumwa musıə, kalınaə ka mwıtu: "pı ukœtə mupoywa pomə!" kœlœtu kapı, kœtana: "kalumə*[68], *nžu! nukwıtwa kwa nðonı." alœa kupı. mutumía anıwa ukı. nı6o kwatukıə, mwanakə akoma 6aí pomə.*

kwakıa mutumía oka u6u6a mwakı pomə. asısıa, œpea pomə wıkalıle ta nðakamə. asısıa, œpıoa na kaluggu kanını[69] *œpea 6ala 6œı nða-*

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* at the girl's village.

the others?" And he replied: "The man-eaters have eaten them." Then they came along and killed him.

The story is long enough.

13. The story of the youth
(Machakos).

How did it happen? A dance was going [65] on, and to it came a very handsome youth. And there were four girls, beautiful and excellent in every way. And they said: "Let us accompany that youth home!" When the dance was at an end, they accompanied the youth. When they came to a river [66], one girl turned back. They [the rest of them] went on and came to another river, and a second girl turned back. Two girls remained. And they went on and reached another river, and another turned back. Only one girl remained with the youth. They walked [on], he and the girl, and reached his village. He said to the girl: "Take some wood from there, make a fire and cook food!" When the girl fetched the wood, she found that it consisted of human bones. She brought it [nevertheless], put it on the hearth and sat there and warmed herself. Her husband came, and the girl said to him: "Get some beer, and let us go and call on my people!" The youth got some beer, which they carried and set out to see the girl's father.

They arrived *, and the youth remained behind in the compound outside, as he felt *nđoṉ* [67] to go and drink beer with his *apoṉ* [67]. And a child, the little sister of the girl, was sent out to him: "Go and fetch your *mupoṉ* out there in the compound." The little girl went and called to him: "Kalume [68], come! Your *nđoṉ*-relations are calling you." But he refused to come. The old man [his father-in-law] drank beer [alone]. When night came, the young man laid himself down to sleep out there in the compound.

When day dawned, the old man went out into the compound and made a fire there. When he looked around, he found that the place appeared as if it had been sprinkled with blood. He looked again, and after a little while [69] he found

* at the girl's village.

kamɔ nɩ mundu wɩlɪə ɓo. ọkɩla, ạsɪa: "muka! naụmɔ mɪtukɪ. twæ-ndɔ." æwa nɩ ɪpə: "kɪnụma!" ạsɪ̣a: "ŋgɪɓɪka na ɓaú, nɩkɪŋgatéa [71]."

ọkɩla, aænda n‿aɓɪka na ɓaú, kɪ̣a-mwatéa, mæ̣nuḳa.

waṇu wɪanụ́.

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14. The girls and the tree-stump which changed into a snake

(Machakos).

æ̣tw nɪṃo maɓoɪanụə [72] mwæpɪ̣a [73] wa‿ŋgu. mụundə ɪtaṭu ɪ̣aɓɪḳa, maṗɪ ŋgụ̀nɪ. maɪɓɪḳa nžɪ̣anɪ, ɓæpɪwa ɓæ kɪpukɪ, kɪ̣a-tulɪ̣a u wɪ mbæ̣. aɓɪṭa. uḷa wateə uṣu atulwa nɪ kɪḷa kɪpuḳɪ. na æ̣tw onðə ma-ɓɪṭa, maɪtulwa. na æpwa ataṭu nɪ mæ̣pə [74] umwə na æ̣lɪ nɪ mundu na mwɪ̣nað na mæpɪwa nɪṃo matɪ̣etwə ɪtṇa.

uḷa wa kataṭu atulwa, áɓɪṭa. kɪ̣atulɪ̣a mwɪ̣nað wa mwɪ̣tw uḷa uŋgɪ na kɪ̣ọka, kɪ̣atulɪ̣a mukáə [76]. auŋgaṃa, akuḷ̣a: "kɪ-puḳɪ kɪ kɪnatulɪ̣a andu onðɔ, kɪtuṃwa kututulɪ̣a nɩ kɪ? nɩŋgukɪtæṃa, kɪ̣ækə utulɪa-ndu." mwɪ̣tw uḷa watæṃa kɪḷa kɪpuḳɪ, æ̣kɪ̣a kɪpæ̣kạnɪ.

na maṗɪ kuna‿ŋgu, mọka, mæ̣nu-keṭɔ. mæ̣pea kɪpukɪ ɓaḷa matæṃɪə. ɓa-twɪkɪə nžọḳa. na mwɪ̣tw uḷa utoŋgwæ̣tɪə osa sɪ̣ụma. æ̣kɪṣɪ̣a [77] nžọḳa. aɪmía: "oṣa sɪ̣ụma! nɪ kɪ na kɪú na kɪ kɪŋgɪ! nọɪa-puḳa, nɩɓɪṭə!" nzọḳa ɪ̣apuḳa, áɓɪṭa. uḷa wateə uṣu amɪa: "oṣa sɪ̣ụma! na kɪ na kɪú na kɪ kɪŋgɪ! nọɪapuka, nɩɓɪtə!" ɪ̣a-puḳa. mwɪ̣tw áɓɪṭa. n‿onðɔ æ̣tw ma-sɪ̣ú, maɪmɪnæŋga sɪ̣ụma, máɓɪṭa. ɓatɪ-

that where blood had been, there a man was lying. This man arose, saying: "Wife! Come out quickly, that we may go!" The father [the girl's] said to him: "She is not coming out." He said: "When I have gone as far as that [70], she will come after me."

He rose to his feet and walked away, and when he had got as far as that [70], the wife followed after him and they returned to their home.

The story is long enough.

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14. The girls and the tree-stump which changed into a snake

(Machakos).

Some girls agreed among themselves to help each other in carrying firewood home. Three days later they went to fetch the wood. As they went along the path they came to a tree-stump, which the leading one bumped against. She walked on. The girl that followed behind her also knocked against the stump. And all the girls bumped against it, in passing. And three of them had the same father, and two [of those?] were sisters [75]. And these three followed last.

The third in the row bumped herself, but passed on. The stump then bumped the other girl's sister and then bumped her elder sister. She stopped and asked: "What is the matter with this stump which bumps everybody?" Who has set it on to bumping us? I will cut it down so that it may leave off bumping people." And that girl cut off the stump and threw it aside.

And they went [along] and cut wood, and then started for home. They found the stump where they had cut it off, and it had turned itself into a snake. And the girl who walked foremost took [her] beads and threw them to the snake, saying: "Take the beads! This one, and this one, and this one! And then get out of the way and let me pass!" The snake made way for her and she passed on. The girl coming next said to the snake: "Take the beads! This one, and this one! And then get out of the way and let me pass!" The snake got out of the way, and the girl passed on. And all the girls spoke

al̠a umwə: ul̠o̠tæm̠ɩə kɨpuk̠ɩ. na̠kə a̠si̯a: "os̠a si̯u̠ma! nɩ kɨ na kɨú nu kɨ kɨŋgɩ! no̠ɨapuk̠a, nɩɓɩt̠ə!" i̯alæa kwapuk̠a. asi̯o̠ka: "osa si̯u̠ma! nɩ kɨ na kɨú, na kɨ kɨŋgɩ! no̠ɨapuka, nɨɓɩt̠ə!" aumi̯a mɨío i̯onðə, si̯u-pæl̠a, pi̯uh[78]*! atat̠a kuɓɩt̠a utǽ̠, æ̠pea nžok̠a ŋgal̠ɩk̠o ɨu̠o na ɨu̠o. asi̯o̠ka nžɨa̠nɩ: "æpwa nulæɩlə si̯undu si̯onðə, æka nunkə!" a̠pɩ ɓal̠a ɓæ nžok̠a. i̯akwata mwɨ̠tu, i̯a̠i̯a. i̯atwɩka kɨpuk̠ɩ ta tæŋ̠ə.*

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15. The handsome maiden of the pool
(Kikumbuliu, East Ukamba).

aúmə maændɩə usi̯u̠ma na ma̠pɩ. nɩɓo maændɩə kwɨpea mwɨ̠tu akɨswa[79] *nɩ muno̠ mɨŋgɩ. mundu um̠wə wamukæpi̯a, akǽ-pæka*[80]*. amwɨa: "næŋgə kandu!" — "os̠a, nɩ kai̯a!" — "ndɩkwænda!" — "wænda ki̯au̯?" — "nwænda ukutwa̠ kwɨ̠tu." — "kɩ̠li̯aɨ ɩndɩ, nwæ̠tə mwaítu!" æ̠tan̠a: "mwaítu!" — "wau̯*[81]*!" — "ndukwo̠na mundu æ ɓaa ukundwá̠!" o̠na manžɩ mapɩŋgɩp̠a, mamænda kupɩŋgɩp̠a muno̠. o̠na ki̯oŋgo kɨɓwa̠na mwa̠kɩ ki̯aúmaluk̠a kú upæɩ̠nɩ*[82]*. makæa, masæmba onðə, malæk̠i̯a lɨú onðə na mat̠a mo̠ na ŋgua si̯onðə. masæmba, ma̠pɩ ki̯æŋgo̠nɩ*[83]*, ma-si̯a: "kundu kú tɨtɩma̠na kú. nɩtɨukæa muno̠, nɩtɨkwɨnuka kɨo̠ko."*

maɓɩk̠a mus̠i̯ə, mataɓ̠i̯a andu: "nɩ-tɨo̠nɩə mwɨ̠tu na ɩ̠ni̯a̠kə matwɩə manžɩ̠nɩ. na̠kə mwɨ̠tu nɩ musæo na ɩ̠ni̯a, ai̯, ai̯!" — "atɩlɩa̠ta?" — "nɩ ɨɩ̠mu!" — "tɨ-ka̠pɩ utwa̠ mwɨ̠tu ú, tɨtɩukæa aɩ̠mu." mosa mɨío, ma̠pɩ kɨpaka̠nɩ. muɓɩkɩli̯wa

in the same way, they gave the snake beads and were allowed to pass. One remained: the one that had cut off the stump. And she said: "Take the beads! This one, and this one, and this one! And then get out of the way and let me pass!" But he did not move. She tried again: "Take the beads! This one, and this one, and this one! And then get out of the way and let me pass!" She stripped herself of all her trinkets, [until] all were expended [71]. She tried to get past on one side, but encountered the snake everywhere. Then she returned to the path, [saying]: "Since you have rejected everything, then stop it now, for I am coming!" She walked up to the snake, who caught the girl and ate her. Then it turned into a tree-stump again, as before.

15. The handsome maiden of the pool

(Kikumbuliu, East Ukamba).

Some men went out hunting. When they had walked some distance, they met a girl who was decked with chains which dangled to and fro. One of the men saluted her, and she returned the salutation. He said to her: "Give me food!" — "Take, here is some!" — "I do not want [any]!" — "What do you want, then?" — "I want to take you home [as my wife] to our village." — "Wait, then, and I'll fetch my mother!" She called: "Mother!" — "*wau*!" — "Here is a man who wants to take me to wife!" He saw how the water [of a pool] began to surge, and it surged violently. He saw a head resembling a flame of fire appearing above the surface of the water. The men took fright, and they all fled, throwing away their provisions and their bows and all their clothes. They ran to their camp [83], saying: "In this neighbourhood we do not wish to sleep. We are very frightened, and to-morrow we shall go back home."

They returned home to their village and said to the people there: "We have seen a girl and her mother who lived in the water. And the girl is very good-looking, but her mother, oh! oh!" — "What does she look like?" — "She is an eimu!" — "Let us go and take that girl to wife, we are not afraid of aimu." They got their equipment and set out into the wilderness. A

nι kaɓɪsι katιtι[84] *muno. mamænda kutæta na kala kaɓɪsι, kakιwa nι-kasιokə. kalæa. mapι, mona mɪío ɪla ιa andu ala manakæa ιo*[85]*. ma-sιa: "patí undu nιtιupι. tɪkatιwáə mwɪtιu usu!"*

maι kwιpea n‿uιu. mamukæpιa: "wakιa[86]*, mwɪtιu!" — "aah*[86]*!" — "tunæggə kandu!" "lɪú tι ú ɓaa kɪtætæm." — "tutιkwænda lɪú." — "mwænda kιau?" — "tænda*[87] *tɪkutιwáə kwιtιu." — "ιndι, kιlιaɪ, mætə mwaιtιu, amuonə!" — "mwænιu umwɪta wa kɪ?" — "nιmwɪta, aukə, onə ula ukundwa*[88]*." — "mwɪtə ιndι!" — "mwaιtιu!" — "wau*[89]*!" — "uka, wonə mundu ukundwá!" mona manžι mapuggιpa, mapuggιpa muno, mao-na*[90] *kιoggo kιupuggιla, mæpea kɪɓwana mwakι. masæmba onðə, ɓatιala kala kaɓɪsι katιtι. mapι, makɪlækιa ιtætæ‿nðι, masæ-mbetə. mapι kɪla kιæggonι. na ɪla nιamu ιaɓιta, ιaluggιa andu, ιamændιə kusιoka kaɓola, ιatwιka ndιtι muno. tιwo aísιə: "mwakιa, mupouwa!" — "aah!" — "undu ggwɪuιu mundu ukutwá na nι kana!" kasιa: "nιuo mwaιtιu, ɓatí undu!" — "ιndι ɪkalaι ɓaú, unænə na kɪɓætι kιaku, na wɪιó mukauka*[91] *kuιa ñumba!"*

tιwo kwatukιə na wιιó æa muka: "ukιla, tupι na ñumba!" — "tɪkamamata? nι manžι?" — "kwɪ ñumba!" amu-kwata kwoko: "lalιa! ukasalukιa, twa-lιka ñumba!" alalιa, n‿asalukιa, æpea ñumba ɪtæ manžι. na kɪɓætι kιo kɪ-tιutuma kιondo[92]*, kɪtιlɪə ta kιa akamba**. *æwa: "ɓιta na ɓwιuιu*[93]*, mukamamə!" maι umamu. na kɪoko maι mundalι*[94]*, apι utæmea mupouι munda. akɪsιoka,*

* Like an ordinary human being.

boy who was quite small joined them. They remonstrated at length with the boy and told him to turn back, but he refused [to obey]. They went on and came to the place where, on the preceding day, the other men in fright had thrown their things away. They said: "Never mind! Let us go on and bring that girl back home with us!"

They went on and found that girl. They greeted her: "*wakia*, girl!" — "*aah* [86]!" — "Give us food!" — "There is food in the calabash." — "We do not want food." — "What do you want, then?" — "We want to take you home with us to our village." — "Well, wait then, and I shall fetch my mother, so that she may see you!" — "Your mother, why should you call her here?" — "I summon her so that she may come and see him who wishes to take me to wife." — "Well, call her, then!" — "Mother!" — "*wau*! [89]" — "Come here that you may see the man who wants to take me to wife!" They saw, how the water began to surge, surging high. They saw a head looking out [of the pool], and it looked like fire. They all ran away, only that small boy remained. In their flight they threw away their food calabashes [containing their provisions]. And they repaired to the camping place mentioned before. And that beast pursued the men for some distance, and then returned slowly, and became very small. Then it said [to the boy]: "Good-day, son-in-law!" — "*aah*!" — "I understood that some man wanted to take you to wife, but this one is a child." The boy said: "So it is, mother, but never mind that!" — "Well, sit down, then, and talk with your wife, and come ye to-night over there to my hut [her dwelling in the pool]!"

When evening arrived, the wife said [to him]: "Get up and let us go to the hut!" — "But where are we to sleep? Will that be in the water?" — "There is a hut." She took him by the arm: "Close your eyes! And open them when we are inside the hut!" He shut his eyes, and then opened them again and found [that he was in] a hut free from water. And that woman [his mother-in-law] was sitting there weaving a bag [92] and looking like a Kamba woman *. She said to him: "You go and lie down on the bed [93] over there, and sleep!" And they went and lay down. And in the morning they went to the garden.

* Like an ordinary human being.

akulɪa: "nukwænda kwɪnuka?" — "ee." — "kwataɪ ɪndɪ muo, mwɪnukə!" amwɪa mwɪtu: "ona. wɪnuka, mwɪmwɪ́ æsa[36] *kukwa, ukæa andu matɪkapɪkænðɪ. mukalækɪa kɪpækanɪ. na æsa*[96] *kwoa, ukapɪ ukosə kɪɲu, wæsu*[96] *kwɪkɪa kɪpæmbænɪ. kɪɲu kɪú ukaɓakaa*[99] *maúta mɪpæŋɪa ɪonðə! ɪndɪ wamænda uɓaka maúta, nɪkakæsa*[96] *kutwɪka kana. kana kaú wamænda kuɓaka maúta na kæsa kunæŋəɓa. wɪmænda unæŋga ɪ́ɪa. nuə ukæsomaŋɪa, mwɪmwɪ́ nukusɪoka!" — "patɪ́ undu, ɪndɪ." kɪoko mænuka.*

andu mona kala kaɓɪsɪ nɪ kú na mwɪtu, mamænda kwɪɪa, makɪasɪa: "ɪɪa![1] *mwɪtu mupæo natwaíwə nɪ kana, asɪ, asɪ!" mamænda umanða woɪ, moə kala kana, masɪsɪə, kana kakakwa. mæpea kaɪtoŋɪa kukwa. masɪa: "tukakwonɪə undu uŋgɪ!" na two mæsɪə kwosa mata, makoaə nðɪa. mwanaɪpə kwapɪ kwɪkala ŋgalɪko wa kɪpæka na kala kaɓɪsɪ kapɪ kwɪkala ŋgalɪko ɪŋgɪ. mwanaɪpə wapa kala kaɓɪsɪ. na wauaᴗmbu, asɪa: "ukaɪ, ɪnɪonðə kú! ŋguapa sɪanɪ! ndæsɪ, ŋguá nðɪa!" — "ɪndɪ woá, patɪ́ undu. nɪ mwanau waku." mapɪ kwɪa kɪpækanɪ na mænuka.*

ula mwɪtu ataɓwa wɪɪó: "sɪanɪ nukwɪə." akulɪa: "awaíwə nɪ kɪau?" — "nɪ mwanaɪpə." aéə muno. akɪlɪa, akulɪa mwanaɪpə: "ukɪmuá wɪkata?" — "nwá nðɪa." — "ɪndɪ ndɪkwænda aúmə aŋgɪ, ŋgækala mana." aéa mɪæɪ ɪlɪ. two wakulɪlɪə ɓala wækɪswə kɪpækanɪ. apɪ ɓo, æpea kɪɲu nɪ kɪ́. osa, aúka kwɪkea kɪpæmbænɪ. amænda kutɪndaa akɪɓaka maúta matuku onðə. katwɪka kana, amænda

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* to your husband's village.

he went to make a [new] garden for his mother-in-law [95]. When he came back, she asked: "Do you wish to return home?" — "Yes!" — "Then take your belongings and be off!" And to her daughter she said: "In case, when you get home *, your husband should happen to die, you must give instructions that he is not to be buried, but they must throw him outside [97]. And when he begins to putrefy, you are to take a maggot **, which you shall put into a honey jar [98]. That maggot you must every day smear with fat. You must go on smearing it with fat, and eventually it will grow into a child. That child you are to go on smearing with fat [100], and then it will increase in growth, and you must give it milk. And by and by you will see that it is your husband who has returned." — "I will do as you say" [answered the girl]. The next morning they returned *** home.

When the people [the villagers] saw that boy arriving with that girl, they wailed and said: "Alas, alas! [1] That beautiful girl has become the wife of a child; has anyone ever seen the like?" And they looked about for medicine to kill the boy, but found that they were unable to kill him [in that manner]. Then they said: "We will show you something else." And they took their bows and went hunting bushbuck. The boy's brother went and took up his station [for the hunt] in a spot out in the wilderness, and the boy placed himself opposite him. The brother shot him. Then he called for help, saying: "Come here, all of you! I happened to shoot Syani [2], when I aimed to kill a bushbuck." — "Seeing it was you that did it, there can be no case, (as) you are his brother." They put him down in the wilderness and returned home.

In the evening they said to the girl: "Syani is dead." She asked: "In what way was he killed?" — "By his brother." She wailed a great deal. Then she ceased, and asked the brother: "How did you manage to kill him?" — "I was aiming to kill a bushbuck." — "Well, I do not care for other men, I am now going to live alone [3]." She wept for two months. After that she asked, where they had put him in the wilderness. She went there and found a maggot. She took it, brought it home, and put it in a honey jar. She smeared it with fat, and continued doing so daily. It grew into a child.

** from the corpse. *** to the husband's.

kaema[4] *kwanea*[5] *ɓaú kɪpæmbæni. aúmɪa, aɪa wnggu*[6] *wa we. mwanaípə ni ɓo. mama maɪa*[8]. *tɪɓo wanæneɓɪə muɪo. kandu kaúa (k)a kakə. ɓaɪwawa ɓaa wuggu. mumə ula uggɪ aɪmukulɪa: "tɪkea kandu nakə ula ukwea ɓaa uggu nu?" — "nɪ mbɪa. matuku onðə no mbɪa."*

mupæɪɪa amumalɪa kú‿nža, æpea nɪ mundu mumə munæɪə. amunæggóɓɪu na pɪaka n‿ota. amwɪa: "mwana ú nwə wakwaɪə mukɪsɪma nðɪa. wɪɪó ækulanɪlɪə[10]*!" — "ɓatí undu!" na mwanaɪpə aændɪə kuɪɪwa ukɪ nɪsɪə ɪggɪ hwasa. aúka wɪɪó. akɪnæna n‿okɪ. akɪɓɪka muɓea*[11], *æɪɪa munda ukunæna na kɪɓætɪ ɓu musɪə. asɪa: "usu ukunæna n‿u?" — æwa nɪ kɪɓætɪ: "uka, ukamwona!" osa ndata, akakunaggə mundu usu. apɪ, aɪɓɪka mwomo, apwa nɪ mwanaípə ula uggɪ, woaɪə, ækulanɪlɪa. waɓaluketə nža, atæmwa n‿oɓɪu, àkwa.*

na kɪoko mwanaípə na kɪɓætɪ kɪakə mapama. mapɪ kutua kundu, kwɪtawa kaɓɪpə[12].

16. The man who was killed by his brothers but came to life again

(Machakos).

mundu ækwaté? atwa mundu muka. na æmbwa nɪ mupuku muno kuté andu ala aggɪ. na ɓæpwa ɓæ anakə asæo muɪo nakə mwɪtu nɪ musæo. nakə ɪpə wa mwɪtu akulwa n‿andu asu: "unanæggɪə mundu ú mukú‿kɪ?" mutumɪá æɪɪa wo, osa mukæka, aɪ kwɪnžɪla ndɪanɪ katɪ, ɪla næɪə, akɪasɪa: "mundu ula ukuɓota ndɪanɪ, akaætə mukækóɪu, mwə

but could grow no further within that jar. Then she took out the child and put it underneath her bedstead in the *ve*. The brother [of her husband] lived there [in the hut], but they did not sleep together [7]. The boy grew apace. She made food for him and brought it to him under the bed. The man asked her: "Who is it you are feeding over there, underneath the bed?" — "It is rats, it is just rats that are always hanging about there [9]."

One day he [the boy] went outside the hut, and then she noticed that he had grown into a big man. She gave him sword, quiver and bow, and said to him: "It was this child that was killed when they were hunting bushbuck. To night he will take revenge." — "Good!" And the brother had gone to drink beer at some villages far away. He returned in the evening, speaking with the beer [in drink]. As he reached the gate of his fence [11], he heard someone speaking with the wife within. He said: "Who is that speaking?" The wife answered: "Come here, and you will see him!" He took his stick in order to beat that man. He walked on, and when he got to the door [of the hut], he was shot by the brother whom he had killed, who [now] took his revenge. He dropped to the ground, was slashed with the sword, and died.

The next morning the brother and his wife moved [from the place]. They went and settled at a place called Kavithe [12].

16. The man who was killed by his brothers, but came to life again

(Machakos).

A [certain] man, what did he do? He took himself a wife. And he was very ugly, [uglier] than all other people. And there were very handsome young men, and she, the girl [13], was beautiful. And he, the father of the girl, was asked by those young men: "Why have you given her to wife to that man?" The old man felt worried, took a big ostrich plume, and went and planted it in the middle of a pond, a large one, saying: "The one who enters this pond and fetches the feather, to him I will give

ŋganæŋga mwꞩtu ú!" anakə onðə maɓota ndıanı. maæmwa nı kuumꞩa mukæka. ꞩpe asꞩa: "mwæmwa nı kuumꞩa mukæka usu, mwıtwá mwꞩtu!" na ındı kala kamundu kapuku [14] *kaænda, kalıka ndıanı, kaı kuumꞩa ula mukæka. kaétæə ꞩpə wa mwꞩtu. andu mataɓwa onðə: "undu mwæamwa, uꞩu nwə ukatwá mwꞩtıa!"*

kuú kapuku katwá mwꞩtu.

æmbwa æ anu mæpə [15]*. andu maænda kua kala kamundu. moaꞩ* [16]*, makulwa nı muka: "mwaꞩə ɓa?" — "twaꞩə na kú, nı kı?" — "nıŋgwı kwosa munꞩo* [17] *wakwa, wꞩ nawo." apı kwosa munꞩo. n‿atıla kꞩa kıa mwæla, n‿atıla kꞩla kꞩŋgı, n‿atıla í sꞩu mau, sıælı. oka kwꞩkea kakulunı* [18]*. sꞩa sꞩakwátana, sꞩaıımba* [19]*, sꞩaɓopua kala kakulu. asꞩoka, ækea kakulu kaŋgı kanæŋə. nako kaımba na ıtí na mutwə kana mau. kaɓopuka, ækea kꞩmǽ kꞩŋgı kꞩnæŋə. nakꞩo kꞩaımba, kꞩaɓopuka. ækea ꞩŋgı nꞩuŋgunı. naꞩo ꞩaɓopuka, ækea ꞩŋgı nꞩuŋgunı ꞩŋgı næŋə kwꞩsu* [21]*. sꞩa sꞩaımba, sꞩaɓopua nꞩuŋgu. ækea kalıŋga* [22]*. sꞩaımba, ækea kꞩŋganı kꞩnæŋə muŋo. asꞩoka, kꞩú kꞩaɓopuka, ækea kꞩŋgı kꞩnænaŋgı* [23] *kwꞩ kꞩú kꞩŋgı. sꞩa sꞩanæŋəɓa, sꞩæpwa ulıə ta mundu, sꞩꞩ mutwə na' mau na moko.*

nakꞩo kꞩɓætı kꞩæmbwa kꞩ næɓu na kꞩasꞩa twana twꞩlı, maɓapa. kꞩaænda utusꞩoɓꞩu, mbꞩu ꞩtatu. kꞩaænda, kꞩapoa musꞩə, mapıakatatu, ma sꞩana na mumə, mæpwa mæunæŋəɓa. kꞩaúmalá‿nza utuku, kꞩoa nžau, kꞩapınža kꞩ kꞩoka. na andu alaŋgı, mæ musꞩə, mæuꞩa nꞩama ꞩkꞩnꞩuŋga, kꞩakulwa:

this girl!" And all the young men went into the pond, but they did not succeed in fetching (out) the feather. The father said: "If you cannot fetch that feather, you may not take the girl (to wife)." And then that ugly man went [there], entered the pond to take that ostrich feather, and brought it to the girl's father. He said to all the young men: "Seeing that you have failed, here is the man that is to take the girl [to wife].

That ugly man took the girl.

He [the ugly one] had four brothers [15]. People set out to kill that man [the ugly one]. When they had killed him, the wife asked them: "Where did you kill him?" — "We killed him over there, why [do you ask]?" — "I intend to go and get my chain [17], which he is wearing." She went and took the chain. And she cut off the little finger [of the corpse], and cut off its fellow, and she cut them off the feet, the two [the little toes]. Then she went home and put them in a small calabash. They clasped about each other and expanded, [so that] they burst that calabash. She came back and put them into another calabash, a big one. And also in that one they expanded, and had neither head nor legs [20]. When it burst, she put them into another one, a large beer calabash. And that bulged out and burst to pieces. Then she put them into a cooking pot. And when that burst, she put them into another clay pot, bigger than the other. The fingers swelled out and burst the pot. Then she put them into a small provision basket [22]. When they became bigger she put them into a very large provision basket. She came back, and when that burst she put them into another, still larger than [23] the foregoing. The fingers [and the toes] grew and began to look like a human being, with head, arms and legs.

And the wife was pregnant, and she bore two children, twins. She went and had swords forged, three swords. She went and bought arrows and three quivers, for the children and her husband, because they were growing up. And in the night she went out to the cattle kraal, killed a bull [and] skinned it, alone. And the other people of the village noticed a smell of meat [and] asked her: "Where has the meat come from?" She said: "I am eating the strength that belongs to

"sɩumɩə βa?" asɩa: "nɩa βɩnɩa wa mwɛmɛwa." kɩoka, kɩaβowa n‿andu asu. kɩapɩ. kɩaumɩa sɩana na mumə kɛggani. kɩoka. kɩamunægga mwana umwə uβɩu nota na pɩaka na uloggɩ uβɩu nota na pɩaka. nakə mumə uβɩu nota na pɩaka. kɩoka, kɩæa mwana umwə wakɩo: "ɛkala βaa mwomonɩ, woβæsɩə [26] andu asu maggunɑ!" uloggɩ ækala ggalɩko ɛno ɛggɩ nakə mumə ækala βaa ɛulu [27]. na kɛβætɩ kɛaúmala. kɩaɩ kunauma [28]: "mwɩggunwa [29] kɩau mɩundə ɩondə? na nɩesaa [30] βɩnɩa wa mwɛmɛwa." n‿andu asu mæwa wo muno. kɩoka ukunwa ɛggɩ. kɩasæmba. kɩoka ulɩka nɩumba kwakɩo. mundu umwə oka ukɛβoa. aβota ukɛkuna, atæmwa nɩ mwana. aβaluka. asɩa: "ɩnɩa [31], mwanaaɩa! nɩggæ [32] kwawa nɩ kɛβætɩ kɛ!" nakə ula uggɩ oka na kɛβætɩ, atæmwa nɩ mwana uloggɩ. akaɩa: "mwanaaɩa. nɩtumɩnwa nɩ kɛβætɩ kɛ!" nakə ulu uggɩ oka. atæmwa nɩ mumə. βatíala umwə nakə oka usɩsɩa. atæmwa kɛtuo, asɩa: "undu numbuá?! kulɩaɛ mwænɩu, kana nɩmɩmukunaa?" makulɩa kɛβætɩ: "nukunawa n‿ú?" kɛasɩa: "aɩə, usu ndaggana!" na ɩndɩ æwa: "ænda!" apɩ.

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17. The brothers Sun and Moon, and the pretty girl

(Machakos).

kwækɩnwaté? kɛβætɩ nɩkɩo kɩaí ɛβu. kɩasɩa kana. mwæɩ. mbæ. na kɩasɩoka, kɩáɛ ɛβu ɛggɩ. kɩasɩa sɩua. βæpuwa kwa mundu uggɩ utwíə kɛpækanɩ. æpuwa æ na mwɛtu musæo muno. na manénəβu, sɩua na mwæɩ, mapɩ, maændɩə utambuka. mona mwɛtu kɛpækanɩ, mamukulɩa: "kwænɩu nɩ βa?" — "kwɩtu nɩ kɛpækanɩ kɩɩa." mæa mwɛtu: "two-

my husband [24]." Then she got beaten by those people. She went and took the children and her husband out of the provision basket, [then] came (back) and gave to one of her sons a sword, bow and quiver [25], to the other a sword, bow and quiver, and to him, her husband, a sword, bow and quiver. And she came and said to one of her sons: "Sit down here by the door, and watch for those people that use to beat me!" The second son placed himself at the other side [of the door], and he her husband, took up his place at the top [27]. And the wife went outside, went to taunt them: "Why do you beat me every day? I am in the habit of eating the strength that belongs to my husband." And those people got very upset. They beat her again. She ran [away], and took refuge in her hut. One man came along to beat her. He entered [the hut], in order to beat her, and got struck by the son. He fell down, saying: "*ma* [31], my brother. I am being [32] killed by this woman!" And he, the other [brother] came [along] to kill the woman, [and] was struck by the second son. He cried: "Brother, this woman is destroying us!" And he, the other one, came along and was struck by the husband. There was one left, and he came [along] to see [what was doing]. He got cut in the shoulder, [and] said: "Why are you killing me? Ask your mother, if I used to beat her." They asked the wife: "Have you been beaten by this man? She said: "No, he did not use to beat me." And then he was told: "Go!" He went [away].

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17. The brothers Sun and Moon, and the pretty girl

(Machakos).

How did it happen? A wife was pregnant, she bore a child, Moon, to begin with. She returned, got pregnant again, [and] bore Sun. And there was another person who lived away in the wilderness, and he had a very pretty daughter. And they grew up, Sun and Moon, and went [one day] for a stroll [33]. They saw the girl [in question] in the wilderness, and they asked her: "Where have you got your home?" — "We are living in that wilderness." They said to the girl: "Show us exactly where you are living." She said to them: "We

mɪə nǣsa kwænɪu!" amæa: "kwɪtu nɪ kɛpækanɪ kɪɪa. na kwo kwɛ nɪamu nɛggɪ muno." mwæɛ. mukáə. watabɪa mwɛtu: "nutwænda, takauasɪa?" amǣa: "ee, tɪnɪe, nɪtonɪa kumwænda." nakə sɪua amuhulɪa: "nu, ula wɪtwænda?" ǣwa: "nɪ nau, nɪwamwænda." mwæɛ ǣa mwɛtu: "ndɪ tuɪ utɪnda mɪundəɛlɪ no wǣtatu takɛuka kwænɪu musɪɔ. tuɪtuma sɪana ɛla sɪa nau."

mǣkula mɪundɔ ɛlɪ, matuma sɪana a mǣtatu. mapɪ kɛpækanɪ. maɛɓɪka kɛpækanɪ ɓakuɓɪ, mona ula mwɛtu aúmɛla ta ɓaɪa, utǣ (wa) kɛpækanɪ. mapɪ, makomana. mamukulɪa: "ndɪ musɪə kwænɪu nɪ ɓa?" amwɛa: "musɪə kwɪtu wɛɓaa kɛpækanɪ." amukulɪa: "ɪ, ɪ! ɓæ andu mǣkala kɛpækanɪ, ɓatǽ nɪumba?" amwɛa: "ee, ɪpɪɔ tutwíəkɛpækanɪ, tutǽ na nɪumba." amwɛa: "nɪtukwænda ukatwonɪə kwænɪu!" mwɛtu amǣa: "ɓaí undu." apɪ mbǣ.

ɓaúmɪla nžokǣla nænɔ, ɪaípa[37]*, ɪoka. sɪua na mwæɛ masɪa: "tuɪkæa!" malæa*[38] *ukæa. mapɪ mbǣ. maɓɪka ta ɓaa kɛtɪnɛ ɛtɪna*[39]*, ɓækɪva mbǣ wo nžoka nɪuggɪ muno. nɪɓo mapɪ mbæ, ɓoka ggɪgga*[40] *nɪuggɪ muno ta kɛɓɪndu mbǣ wo. ɓatí ɓandu mona nžɛa ɪa kwændela. sɪua ǣa mwɛtu: "wæ! kotnætaə ku, tukɔ kukwía*[41] *kwo kwænɪu?" amǣa: "tutɪnamba nɓɪka musɪə." nakə mwæɛ ǣtana sɪua: "mwanaɪa sɪua, ɪɪú twɛkata?" mǣa mwɛtu: "tutaɓɪə. æpwa nuntwænda tuɪasɪə? nɪtukwænda kwɛnuka!" mwɛtu amǣa: "ændaɛ naokə mukɛuka!" mapɪ, masɪoka. mǣnuka.*

moka na musɪə. mwæɛ æpwa nuwokwænda mwɛtu muno kuɓɪtuka sɪua. anɪ sɪua apɪ kwɛpɪu na mwæɛ aɓɪpetə sɪua, apɪ kɪla kɛpækanɪ umanða ula mwɛ-

are living in that wilderness. And there are a great many [dangerous] animals." Moon, the elder one [of the brothers], said to the girl: "Do you like us? Shall we woo you?" She said to them: "Yes, I am capable of liking you. But it is not my concern." And he, Sun, asked: "Who is it that does not like us?" She said: "It is my father." Moon said to the girl: "Well, then, we shall wait for two days, and on the third we shall come to your village. We shall send our father's children [34]."

They waited for two days, and on the third they sent the children. They started out for the wilderness. And when they were quite close to the wilderness, they caught sight of the girl as far off as over there [35], at the edge of the wilderness. They went to meet her and asked her: "Well, where is your village?" She said: "Our village is here in the wilderness." They asked her: "*ı, ı!* [36]. Are there people that live in the wilderness where there is no hut?" She said: "Yes, we live in the wilderness, we have no hut." They said: "We wish that you show us where you live." The girl said: "All right, then!" She went on ahead [to show them the way].

A big snake then appeared, a *ɣaípa* [37]. Sun and Moon said: "Let us not be afraid!" They were not frightened, but went along on their way. When they had got as far as to the foot of yonder tree [39], they found confronting them a lot of snakes. But they went farther along and came upon a place full of hairs like horsehair, [forming] a sort of darkness before them. Nowhere were they able to see any path to take. Sun said to the girl: "You! Have you brought us here so as to make us die at your place?" She said to them: "Not yet have we arrived at our village." And he, Moon, said to Sun: "Brother Sun, what are we to do now?" They said to the girl: "Tell us if you like us, and whether we are to woo you? We now wish to return home." The girl said to them: "Go and come back the day after to-morrow!" They went away, returning home.

They reached [their] home. And Moon loved the girl very much, more than Sun [did]. The following morning Sun went to herd the cattle [their father's], and Moon hid [himself from] Sun and went alone out into the wilderness to seek the girl

tɩu. atwaɔ. ap̱ɩ. aβɩka kɛp̱ækam̱ɩ, ẹwa: "us̱u nu?" asɩa: "tɩ nɩ̯ɔ." akulwa: "nu o̱." as̱ɩa: "tɩ uie, mwæɩ." ẹwa: "wɩp̱ɩ ku?" as̱ɩa: "up̱ɩ βaa." akulwa nɩ mundu ug̱g̱ɩ, us̱ɩa: "waúma βa?" amwɩ̯a: "naúma kwɩ̯tu." amwɛa: "nḁku, wɛkḁta kṳ?" — "ndɩ undu g̱g̱wɛ̱ka." — "nḁkwa ndɩ undu g̱g̱uɛ̱ka, no kutambuka[42]." ḁkulwa nɩ mundu us̱u: "wɛuka kɩ̯au?" — "tɩ kɛndu." mundu us̱u ug̱g̱ɩ amwɩa: "ɩ,ɩ! nɩ kɛndu!?" — "ɩ. ɩ! ndɩkog̱aa kɛndu!" — "kutí mundu æ-ndaa kundu maṉa." — "nuṉɔ nukɩɔ kuu maṉa." ẹa mundu us̱u: "nɩ kɩau nukuggulɩ̯u kɛ umanða kæku nuumbɩpa, no kutaβɩ̯a kɩ̯o[43]?" ɩ̯ɛú mwæɩ̯ wakæa: "andu á ndɩmẹsɩ nḁkwa matɩmbɛ̱sɩ. nɩggwɛnuka!"

ẹnuka mus̱ɩ̯ɔ, ẹa sɩ̯ua: "mwḁnaɩ̯a, nakutɩaɩ[45], nḁmɩɔ maundu maṉgɩ mauo." sɩ̯ua ẹa mwæɩ̯: "mdɩ tukḁpɩ munðɔ umwɔ ukambonɩ̯ɔ. ḁɛú nɩggwɛ̱pɩ̯a." ṵɩa mataβ̱ɩ̯a: "ændaɛ, mukamanða mwɛ̱tu, g̱g̱aɛ̱pɩ̯a!" mḁpɩ maɛβɩku kɛp̱ækam̱ɩ, mḁna‿mbɩ̯u sɩaúmɩla. mḁkɩ̯ta nu‿mbɩ̯u ɛ̱sa na matɩuḁna mundu. mbɩ̯u sɩ̯ua, mḁpɩ mbẹ, mḁna mɛtɩ̱ ɩ̯amæa mbẹ wḁ, patíɔ nžɛa. sɩ̯ua aúmɩ̯a uβ̱ɩ̯u. matæm̱a mɛṯɛ, ɩ̯ua, pɩ̯uh[46], maæka umɛḁna. mḁpɩ mbẹ, maɛβɩka ndɩa, ɩ̯ɛ ta mɛtɛ̱mɩ ɛɩ̯u[47]. mḁna mḁɩo maumɩ̱la ndɩḁnɩ nðɩ̯mɩ. mḁka βukuβ̱ɩ. mḁɩ̯o ẹlɩ mẹsɩ̱la kuṯɩ wḁ, ɩ̯umwɔ ɩẹsɩla g̱g̱alɩku ɛṉo ɩ̯a kwḁko kwḁka[48] na ɛg̱g̱ɩ ɛẹsɩla kwḁko kwḁúmɔ[48]. mwæɩ̯ asɩ̯oka ɛṯɩ̯ua wa sɩ̯ua. akæa. ẹwa nɩ sɩ̯ua: "ɩ. ɩ[49], mwæɩ! kokæa[50]?! wɛ mukuwa, nduβɩṯɔ, tup̱ɩ!" — "ee, tup̱ɩ mdɛ! twɛanẹnɔ!" mḁɩo masɩ̯ḁka ndɩḁnɩ. mḁpɩ, maɛβɛka ta nžɛa ɛɩu[39]. mḁna nžwe sɩa-

and take her to wife. He set out. When he had got into the wilderness, some one said to him: "Who is there?" He said: "It is I." He was asked: "Who are you?" He said: "It is I, Moon." He was asked: "Whither are you going?" He said: "I am coming hither." The other one asked him: "From where have you come?" He said to him: "I come from our village." And he said: "And you, what are you doing here?" — "I am not doing anything in particular." — "And I, neither am I doing anything in particular, am just out for a walk [42]." And the other asked him [again]: "Why have you come here?" — "Not for anything special." — The other man said to him: "ı, ı? Not for anything special?!" — "ı, ı! I did not come here for anything special!" — "Nobody goes anywhere without having some purpose." — "I, I have come here without any purpose." — That man said: "Why do you ask me what I am seeking, but conceal and refuse to reveal your own business [43]?" Then Moon was frightened [and said to himself]: "I do not know those people, and they do not know me [44]. I will return home!"

He returned home, [and] said to Sun: "Brother, when I left you I saw a lot of [queer] things." Sun said to Moon: "Well, let us go some day, and you will show me [those things], just now I am busy tending the cattle." Their mother said to them: "Go ye and find the girl, I will do the herding." They went, and when they got to the wilderness, they saw swords appearing. They fought against those swords, but saw no human being. The swords disappeared, [and] they went on farther and saw trees which grew [so densely] before them that there was no path. Sun drew his sword and cut down trees. The trees [then] disappeared altogether [46], and they did not see them again. They went farther ahead and came to a pond, they were as close to it as to the trees yonder [47]. They saw teeth coming up out of the interior of the pond. They approached quite closely. Two teeth passed right between them, one passed them to the left and another to the right [48]. Moon fell back, behind Sun, he was frightened. Sun said to him: "ı ı [49], Moon! Are you afraid? You are the elder one, go on ahead, let us walk on!" — "Yes, let us go on, then! We are equally doughty!" The teeth returned into the pond. They walked [on], and when they had got as far as yonder path [39], they saw hairs coming

úmιla. mwaι asιsιa ɜpə wa mwɜtu. æa sιua: "mwanaιa, nιtukwιa[51] βaa!" — "patí undu!" nžwe sιusιoka ndιanι. maɜβιka βakuβι na ndιa. sιua ækala kιtιnι, a na mwaɜ. utǽ wa ndιa. βoka kɜgǽ kιæpə wa mwɜtu. kιasιoka ndιanι. maúma maβɜndι. mwaɜ asιa: "aι! nιggukwa!" akæa. sιua atιwa βa kιtιnι ɜtιna. manžι mokιla, mæsιla βaa na aggι βaa, mamupιululukιla[52]. ækala katι wa manžι, maɜsιoka ndιanι. sιua ndapι. ιndι manžι maaluka[53] usιnι. βatoa[55] sιukι manžιnι. sιua asιa: "βaa nalæa kukwa, unda mwanaιa ukæíŋə. ggatía nona ú mwɜtu!" sιukι ιapæla. manžι mákaŋa[56] ta mwakι. mwakι waβoa[57].

uβo mundu. ula mwɜtu. waúmιə manžιnι. oka akwata ula mwangkə, amwιa: "ɜuιu nιtukapι musιə. ggakwasɜsιə!" mwɜtu ataβιa ndιa: "apukeaɜ[58] mundú! nιmuaéa[59] lɜu!" manžι maβæta utǽ wa ndιa. mapι ggalι ɜmwə. mwɜtu apι, aúa lɜu. aætə, anæggaa mwangkə. aιa. amwɜa: "nιe, næpea nuə ukandwá, nuə ukæpιwa æ mundu muιnə. utatouιa ukæa kɜndu. naku ɜɜú wɜ mwɜmɜwa. nι kwɜpɜwa ndunakæa sιɜndu sιouðə. ɜla uukwongwa, na mukú nukæíŋə." ɜpə wa mwɜtu æa sιua: "twa mwɜtu! mwapι, mukatιnda mιundə ɜtano, mukɜtugga mwɜtu βau. wɜ n‿au[60]!"

maændιə nžɜanι. mwaɜ aændιə kwɜkala pomə. akuætə uβιu. asιa: "sιua akoka na mwιtu usu, nomwá!" tιβo mwɜtu wokιə. atoggewə nι sιua. moka, mæpea mwaι pomə. mamukulιa: "mwaɜ, musιə kwɜ andu?" — "sιua, uka βaa!" sιua

up [out of the pond]. Moon looked at the girl's father [for it was he] and said to Sun: "My brother, here we shall perish!" — "It cannot be helped!" The hairs returned [however] into the pond. When they had got close to the pond, Sun sat down on a tree, together with Moon, at the edge of the pond. The beard of the girl's father came up to them, [but] returned into the pond. Bones [of dead people] came up. Moon said: "Oh! I am dying!" He decamped. Sun was left behind [alone] there at the foot of the tree. The water rose, part of it came this way and part of it that, it flowed all around him. He was sitting in the midst of the water, which presently returned to the pond. Sun did not budge from the spot. The water, however, returned to the river [54]. Then smoke rose up out of the water. Sun said [to himself]: "I do not intend to die here, although my brother got frightened and ran away. I am going to remain, so that I may see that girl!" The smoke ceased, and the water flamed like fire. The fire went out [soon, however].

After that there came a human being, that girl, out of the water. She came and took the young man [by the hand] and said to him: "Now we will go home to our place, and I shall give you food." The girl said to the pond: "Get out of the way for this man! I am going to cook food for him." The water drew off to the side of the pond, went over to one side. The girl went, [and] cooked food which she brought and gave the young man, [and] he ate. She said to him: "I, it is you that is to take me to wife, because you are a man who cannot get frightened of anything. And you, now you are my husband because you were not afraid of all the things that were shown you, but your elder brother ran away." The girl's father said to Sun: "Take the girl! When you have gone [home to Sun's village] you are to tarry [there] for five days, and then you, yourself and your father, are to bring the girl back here [61]!"

They started off. Moon had gone and sat down in the compound. He had a sword, and said: "When Sun comes along with that girl, I shall kill him." Then the girl approached, and Sun was walking in front of her. They came and found that Moon was in the compound. They asked him: "Moon, is there anyone at home in our village?" — "Sun, come here!" Sun

akuætə uɓɩu. aúmɩla ta ɓaɩa. ækala‿nðɩ. ɩmɩa oka, æwa nɩ sɩua: "mwaɩtu, ænda, wosə mwɨtu uɩu, utwaə musɩə!" akulwa: "mwɨtu ú, nuə, watwá kana nɩ mwæɩ?" — "nɩ mundu muka wakwa, mwæɩ nukæíɩə." sɩua ɩasɩa: "mwæɩ nukæíɩə." usu osa uɓɩu. sɩua asɩsɩa, onɨla [64] uɓɩu ɓakuɓɩ na mwæɩ wamutæma. nakə sɩua akua uɓɩu ula wakə, atæma mwæɩ, na mokuuta. sɩua ɩatæmaggwa nɩ mwæɩ muuo. na æpwa mwæɩ tæuə nuwə wɨ kɩænɩ kuɓɩtuka sɩua. na ɩmɩa aía muuo. na osa wɨmbɨ na mɨpæmba ɨla ɨggɩ ɩa lɩú, atolækaggea [65] mwæɩ. ækea wɨmbɨ mwakɩuɩ na mɨpæmba ɨlæggɩ ɩa lɨú ɩonðə ɨko, amwɨa: "wæ, mwæɩ, unatæmagga sɩua ú. utolækagg‿ú!" na ɩmɩa osa ɨíɩa, æ na mumuə, mækea nžælenɩ noɨmbɨ na mækea okɩ. nɩɓo mapɩmea sɩua kwonɩa andu upæɩ! kɨɓætɩ nɩ kɩa sɩua kɨtɩnda musɩə kwo, na mwæɩ ndæ na kɨɓætɩ.

kuɓɩka na ɩuɩu mwæɩ nuukæa sɩua: maɩetəkɩla kuɓota mwakɩ ɓamwə kana uesaa lɨú ɓamwə. sɩua ɩɨpoa, mwæɩ nukaúma; sɩua ɩaúma musɩə, mwæɩ nuusæmba mɨtukɩ. tɩ kɩumo? mwæɩ wanɩmɓa, na sɩua ɩanæuəɓa.

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18. The handsome youth who was a vulture

(Kikumbuliu).

mwanakə ndaændɩə kwɩma wapɩ, waɨ musæo muuo. n‿apɩ kwɩma wapɩ kɨɓaloni [68] kɩænə. akɨuma musɩə, akɨsa, aúluketə, apɩgga kɨsanðænə kɩa ñɨkɩ, atwíka mwanakə. na ndɩno akɨúmala wapɩnɩ. aɩna wapɩ, aændwa nɩ mwɨ-

carried a sword, he went forward as far as yonder [62], [and] sat down. The mother came [out] and Sun said to her: "Mother, go and take that girl and conduct her into the village!" The mother asked him: "This girl, is it you that has taken her [to wife], or is it Moon [63]?" — "She is my wife. Moon ran away." Sun repeated: "Moon ran away." The latter grasped his sword. Sun looked [up] and saw the sword quite close to him, for Moon gave him a cut. And he, Sun, carried his sword, he slashed Moon, and they fought. Sun was badly cut [about] by Moon. And formerly Moon was [the more] brilliant [one], surpassing Sun. And the mother cried a great deal. And she took eleusine grain and other kinds of provisions and spoilt [65] them for Moon. She threw eleusine and all the other foodstuffs on the fire, saying: "You, Moon, have damaged Sun in this way. May you be destroyed in the same way [66]!" And the mother took some milk, [and] she and her husband poured it into a calabash bowl along with eleusine and beer. Thereupon they blessed Sun, that he would shine brightly for mankind [67]. The girl stayed on in the village as Sun's wife, but Moon had no wife.

Ever since that time and even now Moon avoids Sun: they will not agree to approach each other at the same fire, or to eat food together. When Sun goes down, Moon comes out; when Sun comes out of the village, Moon rapidly runs away. Is not that a ban? Moon has become small [insignificant], and Sun has become big [the more important of the brothers].

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18. The handsome youth who was a vulture

(Kikumbuliu).

A young man went to a dance; he was very handsome. And he went to the dance [which took place] in a strange part of the country [68]. He walked out and away from the village, he flew up into the air, ... ? . . . . . , he became a young man [69] [again]. And after that he attended the dance. He danced, and a girl fell in love with him. She said to him:

tɪu. amuɤa: "nukundɪwá na kɪwænɪu!" na mapɪ, kwatuka. nɪβo amwɪβasɪa[70]*: "kwænɪu tæ kwasa?" — "aɪə, tɪ kwasa. kɪnɪa*[71] *kɤanpɤkɤ!" akɪnɪa. "lalɪa!" alalɪa. masalukɪa, mæpea mæ βwɪnɪ nɪumba.*

tɪβo mækalɪlə, masɪa. na masɪa amwɪβasɪa: "mbaɪ ɪænɪu ɤwé na ku? ndamɤona." —

"æka umɤkulɪa. ndumɤβonɤa!" — "nomæβonɪa!"

mwangkə apɪ, atula kɤpukenɪ, atwɪka ndeɪ. aúluka, apɪ kutaβɪa mbaɪ ɪo: "nɪnatwaɪə muka. ækuŋgulɪa: "mbaɪ ɪænɪu ɤæβa. ŋgamɪnæŋga kandu?" na kɪoko mukaúka!"

ndeɪ sɪumbetə mɤtɤ, ɤtulɪka kutulɪka nɪ ndeɪ kwɪŋgɪβa. na ɪŋgɪ kæpwa nðɪ nɪ mwɪta. sɪaŋgwa usú, sɪamɪna. mumə ækaletə kɤβɪlanɪ. sɪaɪa ɪsɪo, sɪamɪna. tɪβo wæβaɪswə nɪ mumə até: "wa munžaɪ, wa munžaɪ. aúmə mæ á, mæa kɤ?" — "nɪmaɪə mbuɪ. nosɪo maɪa!" — "wa munžaɪ, nalaílə aúmə, nanæŋgeletwa masunɪ nžama ɤúluka." mumə amutuŋgəlɪla: "wa munžaɪ, wa munžaɪ, aúmə á mæa kɤ?" — "nɪmaɪə gombə, nosɪo maɪa!" maɪa, puh. akulwa ɤŋgɪ: "wa munžaɪ. wa munžaɪ, aúmə mæa kɤ?" — "nɪmosə sɪana, maɪə nosɪo maɪə." sɪana nosɪo sɪaɪwa, sɪapæla. na mapæləkælɪa na‿nðɪ, mapæləkælɪa na‿nðɪ.*

ɤɪmu ɪaúma na kundu kuŋgɪ. ɪaúka[74]*, ɪakulía na æpwa ŋgun*[75] *nɪ βaú nɪumba: "maŋgala, maŋgala, aændíə‿ku?" na nwo ɤla ŋgun asɪaté: "maŋgala kalɪonɪ." ɤɪmu ɪosa ŋgun, akulɪa: "maŋgala aændíə‿ku?" ɤla ŋgun ɪasɪoka ɤŋgɪ: "maŋgala kalɪonɪ." ɪosa ɤŋgɪ, aku-*

* round the hut of their relative.

"Take me home to your village!" And they set out, and night came on. Then she asked him: "Is it far to your village?" — "No, it is not far. Step here . . . . ? . . . ." She stepped. "Close your eyes!" She closed her eyes. When again she opened her eyes, she found that she was inside a hut.

After that they lived there a long time, and had children. And after they had children, she asked him: "Where do your kinsfolk live? I have not seen any one of them." — "Do not ask me, you could not satisfy them with food [if they were to come here]." — "I am sure I shall satisfy them!"

The young man went and stepped on to a tree-stump, and turned himself into a vulture. He flew away, went to tell his relatives: "I have taken to myself a wife who asks me: 'Where are your kinspeople, so that I may give them food?' To-morrow you are to come!"

The vultures collected in the trees * which broke down under the multitude of vultures. And a great many others congregated on the ground. They were given gruel and finished that. The man was sitting on a stool. They ate **isyo** [72], and finished that. Then the man asked his wife: "Wa Munzai [73], Wa Munzai, those men that are here, what are they to eat?" — "They may eat our goats, that is what they may eat". — "Wa Munzai, ... ? . . . . . . ? . . . . Her husband asked her: "Wa Munzai, Wa Munzai, what are these men to eat?" — "They may eat [our] cattle, that is what they may eat." They ate all the animals. Again he asked his wife: "Wa Munzai, Wa Munzai, what are the men to eat?" — "May they take [our] children, that is what they may eat." The children were eaten, and none was left. And they disappeared into the ground, they disappeared into the ground. [The man and his wife hid in some manner underneath the ground].

And an **eimu** came from some other part of the country, he came and asked . . . . ? . . [75] who was in the hut: "Where has Man'gala [76] gone?" And that . ? . . . answered: "Man'gala is in . . . ? . . ." The **eimu** caught . . ? . . and asked: "Where has Man'gala gone?" That . . ? . . again answered: "Man'gala is in . ? . . ." [The **eimu**] caught hold of him again, asking: "Where has Man'gala gone?" That . . ? . said: "Man'gala is

* round the hut of their relative.

lɪa: "maŋgala aændíə‿ku?" ɨla ŋgau ɪasɪa: "maŋgala kalɪoni." ɨmu ɪokɪlɪa kala kalío. ɪæpea ɪæɪo ɨumaletə mupaŋgani. ɪakwata. ɨasamula βu mupaŋga. ɪaúmɪa maŋgala.ɪækea βaɪa nža. ɪækɪsɪa. ala aŋgɪ mapana. maɪa. pauh.

wolota nakua ndɪlotə!

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19. *wanu wa ɨtumbɪ*

(Machakos).

andu maændɪə ɪta[77]*. mundu umwə akɨkɪlɪa*[78]*, akɨkuŋa βakuβɪ na usɪ. aɨona ɨtumbɪ, aɨosa, akɨkɪa ŋgusuni*[79]*, aɨmukɪa musɪə. aɨpɪ, aɪɨkɪa kɪuni*[80]*. ɪækɨúsua*[81]*, aɪumɪa, aɪɨkɪa kɨŋgani. ɪæɪúsua. aɪumɪa. aɪɨkɪa ɨkumbɨnɪ. ɪæɪúsua, aɪɨkɪa nɪamba. aɪɨkɪa βaú. ɪæɪúsua.*

na kɨoko aɨpɪ usɪsɪa. aɪɨpea ɪalɨkɪlɪə[82] *mwɨtu musæo muɪo. mwæu. aɨmumɪa βaú. aɨmutwá kwa muka ula muku wakə, aɨmwɨa: "uɪu nɪ mwæu." mumə aɨona mwɨtu, æɪua muɪo, apæka: "ula mwɨtu nɪ wa mana." ndæ na kɨndu kɨŋgɪ mana. nakə mwɨtu akɨtaβɪa mumə: "nenwə n‿asa, ndɪkaakwata maβía ælɪ, no ɪmwə!" mumə aɨmwɨa: "paí undú. ndukanæŋgwa maβía ælɪ."*

aɪɨkala ula mwɨtu. aɪesa unæŋgwa ula maβía ælɪ. na kɨβætɪ kɪla kɨnæɪə, kɨla kɨku kɪa mundu. kɨtɪkwændu kwona mwɨtu, nɪkɨumæna. nɪkɨmunæŋga maβía ælɪ. mwɨtu asɪa: "ndɪkakwata maβía ælɪ." nakə aɨanua[87] *nðuŋgɨ*[88] *ɪakə kɨtwenɪ*[89]*, aɨkwata nžɨa ɪa kula wosɪwə. aændetə, mumə amwona mɪɪenɪ kwasa. aændetə. nɪβo wasæmbɪə, aɨpɪ kumualula*[90]*. aβɪka βakuβɪ nakə*

in . . ? . . [66]." The **eimu** lifted up that . . . ? . . . and found that a . . ? . . came out of the ground. He seized it, ... ? . . . and took out Man'gala. He put him down outside, in the cattle kraal. When he had laid him there, the others fought over him and ate him up completely.

May you dream, and I, may I not dream!

19. The story of the egg
(Machakos).

Some men were away on a war-party. One man left the others and followed along a river. He discovered an egg, took it and put it in his bag [79], and brought it along home. He put it in a hen's [80] nest. When this became filled up, he took it out and put it into a grain basket. That was filled up, and he took it out and put it in a grain bin. It grew bigger [still], and he placed it in the hut. He put it there, and it grew [kept on growing].

And the next morning he went to look and found that a girl had been hatched out, a very beautiful, white [83] one. He took her and handed her to his old wife, saying to her: "This one is white." When the man looked at the girl, he was glad and laughed: "This girl I have got for nothing [84]." He possessed nothing else [that he had got] for nothing. And the girl said to her husband: "My father has told me that I may not handle two stones, only one [85]." The man said to her: "Never mind! You need not have two stones."

The girl was sitting down [doing nothing], she refused to accept two stones. But the big [86] wife, the man's old one, did not like seeing the girl, she hated her, and gave her two stones. The girl said: "I am not allowed to take hold of two stones." And she took down her little bag [88] from the roof-pole [89] and went off in the direction from which she had been taken. As she was going away, the man caught sight of her far out on the plain. He followed after her, and then he ran in order to bring her back. When he got near her, he said to her: "Turn

nιβo wamwιιə: "ndusιokə!" nakə ula mwɛ̄tιι aιna. aιasιa: "newə nuasa. ndιkakwata maβιa ɛlι. ggaβulιa katu[91] *kakwa na mupoggolι*[92] *wakwa, ndιesι, ndιesι. kasuggu*[93] *na manžι sιιkoma kιβætanι*[94]*, ndιesι. ndιesι." mumə amutaβιa ndæto nιιggι. ιla nžæo. wæιwə: "ndukasιoka, ndukambιla*[96] *kukwata maβιa ɛlι. ggamakægga." mwɛ̄tιι asιoka.*

mupænιa uggι muka ula mukú wa mundu usu amwonιə maβιa ɛlι, nakə mumə aændιə kunιιa ukι. tιβo ula mwɛ̄tιι wosιə nðuggι ιakə na mo wakə, apι kula waumíwə. na mumə wakə aιmwona, aιpι, aιmwιta. aιlæa kuuka na aιιpowa æ uβιka βakuβι na usι ala wosιιə, aιιιkιu[97] *βaú nðιιι. na ula mumə aιsιoka musιə. aιuka, amuuιma ula muka wakə wa tænə nondu wa wo wa usu uggι.*

wopua na sιa mbuι nakwa na sιa ndomə!

20. *wanu wa muka æpə*

(Machakos).

mundu mwə naatwaιιə kιβætι kιmwə mbæ. akιsιoka, akιtwa kιggι. ιβætι sιonðə ιlι nι ggιto na masιa tuβιsι twιlι. na matwιta kιmwælə[98]*. na mundu muka uιιwə akwa na kuβιsι kaú. ιιιa wakwa, kasιoka kwa kιβætι kιú kιggι.*

ιta[99] *ιkιúma, ιkιpι ukιta ukaβι. ιkιukιta. ιkιtaβa gombə nιggι mιιaιιo. mutumía akιætə gombə musιə. mwæι wapæla, ιta ιkιιιιιa ιggι. ιta sιιpι. tuβιsι twalιka kwιpιa gombə na nžaιι ιo ιla næιιə. na kιβætι kιú kιæpea kιιtonιι kunægga lιú mwana utá wakιo. kιánža ιιιιa kιβætanι*[100] *na kιaβaka kapuma maúta nalela*[1] *ιιιιιιι.*

back!" But the girl sang, saying: "My father has told me that I may not take hold of two stones. I am going to . . .? . . my little bow [91] and my digging-stick, why, I do not know. I do not know. The water jar will be left untouched inside the door [94], why, I do not know, I do not know [95]!" The man spoke a great deal to her, nice words, he said: "You will not again need to take hold of two stones. I shall punish those [who compel you]." The girl returned.

Another day the man's old wife showed her [the girl] two stones; the man had gone to drink beer. Then the girl took her little bag and her digging-stick and set out in the direction whence she had come. And her man saw her, and went and called out to her. But she refused to come [back], and when she got near the river from where she had been taken, she threw herself into it. And the man returned home. When he reached home, he cursed his old wife because of his grief on account of the other one.

May you be rich in goats and I in rams!

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20. The story of the father's wife [the stepmother]
(Machakos).

A man took to himself a wife, one to begin with. Later on he took a second one. Both wives were pregnant, and bore two boys. And they called them [both] Kimweli [98]. And one of the wives died, and the boy whose mother had died was taken charge of by the other wife.

The men of those parts set out on a war-party into the Masai country. They fought, and took a great number of cattle. The man [the father of the boys] brought home [his share of] the cattle. When a month had passed, the war-party set out again. When the father had left, the boys herded the cattle and their big bull. And the wife found that she could not provide food for the child that was not hers [her stepson]. She dug, therefore, a pit inside the door of her hut, rubbed fat over a sleeping-skin and placed it on the top of the pit.

na tuβɛsı tıraúma kuɛpıa naturaɛtɔ mdo[2] *pomɔ. na kaβɛsı kæwa nı kala kaɲgı: "ænda musıɔ nætə lɛú βaa pomɔ!" kapı musıə. kækalu‿nðı. kæwa nı kɛβætı: "æka kuɛkalu‿nðı, ɛkalıla kapuma kaú!" kokıla. kækalıla kapuma na káβota ɛla ɛmanı. kɛβætı kıosa. kıatumba ɛıma næβía. na kaβɛsı kamanðıwa nı kala kaɲgı. kaa.*

na mækala. mæsa[3] *kupama. mapı [βandu] βaɲgı. na kaβɛsı kaú kaætɔ mdo ıanžomı*[4]*. kæwa: "kɛmuælə, tuɔ*[5]*. kɛmuæleéɔ! nžau ıaıtu nænə ukaıpasıa*[6] *n‿au, kɛmuælə? na muænıu nuwə muwaı. kɛmuælə. wambɛnžıə ɛıma, watonıə kunðıka. kɛmuælə!"*

kaβɛsı kænukıa mdo, kæa ɛpɔ: "nınomə kɛmuælə!" kæwa n‿ɛpə: "ukokambomə, βula umuomə!" na mapı ıanžomı, mæua: "kɛmuælə, tuɔ, kɛmuælə! nžau ıaıtu nænə. kɛmuælə. ukaıpasıa n‿au, kɛmuælə? na muænıu nuwə muwaı. wambɛnžıə ɛıma, watonıe kunðıka." kɛmuælɔ kæwa n‿ɛpə: "tuɛnžéɔ!" na mænžea, makaúmıa, makatıwa musıə. makakulɛa: "nu ula wakuβotısıə βaú ɛmanı?" kasıa: "tıwaetıə mdo pomɔ na nınalatıa lɛú musıə. nınækalıla kapuma na naβota ɛmanı. na nınakunıkuwa næβía nı kɛβætı kɛ." na kɛβætı kɛnæwa nı mumə: "ukıla. ŋgakutæméə ndwekılɔ*[7] *na βaβa usını!" na mapı na βaβaú usını, kutæmaɲgwa na uβıu.*

wanu wɛuŋou.

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* who had returned from the war-party

And the boys returned home from the herding, and brought the cattle into the compound. And one of the boys [the stepson] was told by the other: "Go home and fetch food, and then bring it out here in the compound!" He went home, and sat down, [inside the hut]. The wife [his stepmother] said to him: "Do not sit there, go and sit on that skin!" He got up, sat down on the skin, and fell down into the pit. The woman covered over the pit with a stone. And the other boy searched for his brother, but he had vanished.

And time passed on, and they moved from the place, went and settled in another spot. And the boy herded the cattle [and drove them] to the site of their former village. There someone said to him: "Kimwele, Kimwele! Along of whom are you herding our big bull [nowadays], Kimwele? Your mother, she is wicked, Kimwele, she dug a pit for me, she was capable of burying me, Kimwele."

The boy took the cattle home, and said to his father*: "I have seen Kimwele." The father said to him: "Come and show me where you have seen him!" And they went to the spot where formerly their village had stood, and there they heard: "Kimwele, Kimwele, along of whom, Kimwele, do you [nowadays] herd our big bull? Your mother, she is wicked, she dug a pit for me, she was capable of burying me." The father said to Kimwele: "Let us dig here!" And they dug and took out the boy and brought him home. They asked him: "Who was it that pushed you into the pit?" He said: "We had brought the cattle into the compound, and I was fetching food from our home in the village. I sat down on the skin and dropped down the pit. And I was covered up with a stone by that woman." And the man said to the wife: "Arise [and come with me], and I shall cut a bed-plank [7] for you over there by the river." And they went to the river, and he cut her in pieces with his sword.

The story is long enough like that.

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* who had returned from the war-party

21. The girl, the lice, and the suitors

(Machakos).

kwɩkɩwaté? mwɩ̱tu musæo muụo osɩə nda̱, æ̱kea ɩkumbɩ̱nɩ. na alɩka[8] *kwɩ̱pɩa nda̱ na ɩndɩ nɩ6o ɩ̱ana ta ʒombə. na mwɩ̱tu a̱sɩ̱a: "ula ukandwá̱. amɩmanɩ̱ə nɩ̱ama ɩ̱uo." ɩndɩ nɩ6o 6o̱kɩə mundu, a̱læa*[9] *amɩmanɩ̱a. na mundu uʒʒɩ o̱ka, a̱læa umɩmanɩ̱a. nɩuo 6o̱kɩə mundu wɩ ɩlaɩ. nwə amɩmanɩ̱ə, asɩ̱a: "nɩ nda̱!" na ɩndɩ nɩwamutwanə mwɩ̱tu usu, a̱læa*[9] *kwasɩ̱a.*

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22. The man that married a cow

(Machakos).

mundu nwə wau(w)a[10] *ʒombə na æ̱wa: "unauwa ʒombə. akɩ̱lɩ̱*[11] *kutwa̱muka o̱ɩ̱ú." na æ̱waté: "ʒombə nɩ muka wa̱ku." aænda naɩ̱o mwatụnɩ, amɩtía 6aú‿ndɩ. alɩ̱sa kɩtɩ̱nɩ u‿amɩ̱a: "kɩ6æ̱tɩ kɩ, nduʒʒwateə*[12] *mwa̱tu!" — ɩ̱æpuwa noɩkuɩ̱a nɩ̱ækɩ. n‿aúmu kɩtɩ̱nɩ, æ mupa̱tu, osa kɩʒʒɩ. ákuna kɩ̱oʒʒo na ɩ̱akwa. atía 6aú. æ̱nuka na musɩ̱ə. akụlwa: "ʒombə wa6ía‿ka?" a̱sɩ̱a: "nɩno̱aa." akụlwa: "wo̱aa, walæa kupɩnža nɩ kɩ?" a̱sɩ̱a: "namɩa nɩʒʒwateə mwa̱tu na ɩ̱ulæa kuʒʒwatea na no̱aa." atæ̱twa nɩ andu a̱la mo̱tuɩ̱*[13] *wa̱kə.*

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23. *wa̱ụu wa æ̱tu*

(Machakos).

æ̱tu nɩmo mosɩə, maɩ kwasu6wa. ma̱su6wa. ɩndɩ nuwo mwɩ̱tu umwə akɩasu6wa maɩo pandata̱ na ma̱6wa a̱la mwɩ̱tu maɩo æ̱lɩ. na æ̱tu maɩ ata̱tu, umwə æpuwa

21. The girl, the lice, and the suitors
(Machakos).

How did it happen? A very beautiful girl caught some lice [and] put them into the provision bin. And she tended the lice [as if they had been cattle], and they grew large like cattle. And the girl said: "Whoever is to take me to wife, he must be able to tell what sort of animals these are." And there arrived a man [as suitor], but he did not recognize them. And another man came along, but he did not recognize them. Then there came a man who was one-eyed. And he knew them, and said: "Those are lice!" And there-upon he took the girl to wife and did not need to pay any bride-price for her.

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22. The man that married a cow
(Machakos).

There was [once] a man who bought himself a cow, and people said to him: "Now that you have bought yourself a cow, you must at once get yourself a wife." And they said to him: "The cow is your wife." He went with her to his bee-hives, leaving the cow on the ground, and himself climbed up a tree, saying to her: "Wife, hand me a bee-hive!" But she only ate grass. He climbed down from the tree, was angry, took a lump of wood and struck [the cow] in the head so that she died. He left her there and returned to the village. They asked him: "What have you done with the cow?" He said: "I have killed her." He was asked: "If you have killed her, why did you not skin her?" He said: "I told her to hand me a bee-hive, but she refused to hand it to me, and then I killed her." Then the people of that neighbourhood [13] scolded him.

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23. The story of the girls [who had their teeth chipped]
(Machakos).

Some girls went away to get their teeth chipped [14]. They were chipped. And one girl had six teeth chipped and two taken out [the lower front teeth] [15]. And the girls were three in number, and one of them [probably the one just referred to]

asuβɩwə nǽsa mṵṉo. nɩβo ma̱sɨ̯a: "tusɩ̱-sɨ̯ə ula wasuβe̱twə nǽsu na ula wɩβɩwe nǽ̱sa!" ma̱sɩa: "twɨkɨ̯ə mɨnɨ̯é!" mæ̱-kɩa mɨnɩé. ula wasuβe̱twə næ̱su, æ̱kɨ̯a kwa̱sa kwɨ ala̱ggɩ. mæ̱ɯ̯a kɨwɩú, ma-mwɩkɩa manžṉɩ. a̱kua.

wa̱ṉu nɩwapæ̱la.

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24. *wa̱ṉu wa o̱mbɩ[17] ma nɨ̯uggu* (Machakos).

kwɨkwaté tæ̱ṉə? andu ala ma tæ̱ṉə maúmu̱la mupumbṉɩ[18], manæggɩwə lɨú wonðə, makɨmunda[19] kuɨa lɨú wɨ mwɩpɩ̱, uté muuə. mo̱aa ɡombə, makaβɨ̯βɨ̯a nɨ̯ama na mwa̱kɩ, maɩaɨ̯[20] kɨndu kɨ̯a kuna nakɨ̯o.

βaúma kɨβæ̱tɩ kɨmwe musɨ̯ə, kɨ̯a̱pɩ usṉɩ. kɨkwæ̱tə matu̱. kɨ̯a̱pɩ, kɨkɨtaβ̱a ma-nžɩ usṉɩ na matu̱. kɨ̯o̱na kɨluggu kɨ̯æ̱βía, kɨsæo, kɨlɨ̱lɩə ta nɨ̯uggu. kɨ̯a̱sɨa: "kɨndu kɨ nɩ kɨsæo, nɩggwɩ kwɩkɨ̯a manžɩ βaa kɨluggṉṉɩ kɨ kɨ̯æ̱βía na ggæ̱kea ɨko̱." nɩβ̱o kɨ̯osɩə ɨ̱la ɨβía, kɨ̯æ̱kea manžɩ na kɨ̯akua, kɨ̯atwá̱ musɨ̯ə, kɨ̯æ̱kea ɨko. na uṉɩ kɨβæ̱tɩ kɨ-̱la kɨggɩ kɨ̯amuku̱lɨ̯a: "kɨ nɩ kɨ̯au̱?" kɨ̯amwɨ-a: "nɩnaændɩə usṉɩ, ggnæ̱tə matu̱ nɨ̯e; nɩ-na̱o̱nɩə kɨndu kɨ. nɩnasɨ̯a: "kɨndu kɨ nɩ kɨ-sæo kɨ̯a kuna:" na wɨɨ̯o̱ nɩnæ̱kea mwakṉɩ na nɩnæ̱kea ɩsɨ̯o[21] βo nu ɩsɨ̯o ɨnaβɨ̯a; tunaɨ̯a, tunæ̱pea nɩ nžæo kuβɩtuka ɩsɨ̯o sɨ̯ɨ mbɨpɩ̱."

amuku̱lɨ̯a: "nɩwo̱nɩə kɨggɩ ta kɨ?" amwɨa: "aɨ̯ə. ndɩnao̱na!" — "Tu, tu-kumanðu ɩggɩ βo!" tɩβo̱ maændɩə, ma-manða, makɨmanða: makɩmɨ̯a mupaɡga, mæ̱ɯ̯a kuβaluka: "u! mupaggo̱ tɩ musæo, tɩ mutændə[22] u." kɨ̱la kɨggɩ kɨ̯amutaβ̱ɨ̯a: "twoso̱. tu̱lúə[24] na manzɩ!" mo̱sa manžɩ, mo̱lua u̱la mupagga, no̱mwə a̱pɩ, u̱tu̱la matu̱, a̱pɩ. a̱mutaβ̱ɩa ulo̱ggɩ: "twɩə βaa

had got her teeth chipped very beautifully. Then they said: "Let us see who has been chipped well [best] and who has got her teeth properly [best] broken out!" They said: "Let us[16] spit!" They spat. The one that had her teeth well chipped spat much farther than the rest. Then they became excited with envy, and threw her in the water and she died.

The story is finished.

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24. The story of the potters
(Machakos).

How did it come to pass, long ago? Those [earliest] people of long ago, who came up out of a termite burrow [18], were given all sorts of food, but they had to eat it raw, it was not cooked. When they killed cattle, they [only] roasted the flesh over fire, they had nothing to cook [it] in.

[One day] a woman set out from her village, [and] went to the river. She was carrying leaves, and went to fetch water from the river in the leaves. Then she caught sight of an attractive piece of rock, which looked like an earthenware vessel. She said: "That thing there is pretty, I will pour water into that piece of rock and place it on the hearth." Then she took that stone, poured water into it and carried it, and brought it with her home and put it on the hearth. And the next morning another wife asked her: "What sort of thing is that?" She said to her: "I went to the river, carrying leaves, I [did]; I saw this thing and then I said [to myself]: 'this thing will do very well for boiling in'; and in the evening I put it on the fire and put in **isyo** [21], and the food was heated; we ate, and found that it tasted better than raw **isyo**."

[The other woman] asked her: "Did you see another one like that? She said to her: "No, I did not see any." — "Let us go there and look for another one!" Then they started off and looked; they stepped on the ground and came near to falling: "Oh! this earth is no good, it is so slippery [22]." [But] the other woman said: "Let us take [this sort of earth] and mix with water [23]!" They got some water and mixed the earth with it, and one [of them] went and broke off leaves, saying to the other: "Let us put [leaves] here on the ground, and then we will

mupaggạm na tʊɪosa mupagga ụa uggɪ, tʊɪkæuə manžɪ. na mundu aɪkwata mupagga, akɪumba na tukɪkea βaa matụmɪ. na mundu akɪosa manžɪ uggɪ, akɪkea βaa utǽ na nžæla na mundu aɪkwata manžɪ na kwọko nakæka mupagga ɪ́. atændesụa, aɪkwata manžɪ ɪggɪ, atændesɪə."

na ɪβæ̱tɪ sɪaosa manžɪ. sɪọmba tusamu tumụmɪ, sɪalæa kuseoβụa kamụwa næ̱sa. sɪatɪndu mụandðə ɪtạno, sɪọka, sɪuɪ́ma‿ggo. sɪaæ̱tə βala maseoβụa mupagga na sɪæ̱kea mwạkɪ na sɪosa ula mupagga, ula maseoβɪsɪə. mupagga waβụa nɪ mwạkɪ, wọma. na sɪakua, sɪatwạ́ musɪə. sɪạpɪ, sɪæ̱kea ɪko, sɪataβụa ɪβæ̱tɪ ɪla ɪggɪ: "ukuɪ, mwọnə nɪtuseoβɪsɪə mupagga na nɪtukuna ula mupagga na manžɪ. matɪkupɪ ɪko, matɪkwɪtɪka." maúa ɪsɪo sɪaβụa, ɪβæ̱tɪ ɪla ɪggɪ sɪamakụlụa: "munaúmɪsɪə sɪɪndu ɪ βa. mukuúa nasɪo?" sɪamæ̱a: "tunaúmɪsɪə usɪ̱mɪ." — "twændeɪ. mukatwọmə!" maændu usɪ̱mɪ, mamataβụu: "munaúmɪsɪə βaa?" mamæ̱a: "ee, nɪ βo tunaúmɪsɪə." — "nɪtukwænda. nutuseoβɪsɪə ɪmwə, tuúə nasɪo tæ̱nụu!" sɪumæ̱a: "asɪ [25], sɪɪ βɪ̱nụu." sɪamæ̱a: "næ̱nụu, tuseoβɪsɪə ɪ!" sɪamataβɪa: "ɪ! mwɪtunægga kɪaụ, twamuseoβɪsụu?" sɪamataβụa: "kɪla mukwænda."

ɪβæ̱tɪ sɪaseoβụa mupagga ɪggɪ. ɪɪ́ sɪaseoβụa næ̱sa, sɪaβɪβụa nu mwạkɪ. ɪβæ̱tɪ sɪakụlụa ɪsu ɪggɪ: "sɪɪndu ɪ́ sɪɪtwạta?" sɪamæ̱a: "sɪɪtwa nụaggu. munọnɪə sɪɪ nžæo sɪa kuúa." ɪla sɪa mbæ̱ sɪamataβụa: "ee, nɪ nžæo." ɪβæ̱tɪ sɪaúmụa sɪúma sɪa kɪkæ̱tɪ [26], sɪanægga ala maseoβụa nụaggu. manæggwa nụaggu.

na ɪβæ̱tɪ ɪla sɪamanụa, sɪạka [27] kuumba nụaggu, nọla ukwænda kuumba.

take another kind of earth and mix with water. And one [of us] takes earth and kneeds it, and then we will put it here on top of the leaves. And one [of us] takes some more water and puts it at the side here in a calabash shell, and then she will take water in her hand and . . . .? . . this earth. When she has kneeded, she takes more water and kneeds again."

And the women took water and shaped little things [clay vessels], but they were not able to form the mouth well. They kept on for five days, and then they went to fetch firewood, which they brought to the place where they had been working the earth, put it on the fire, and took that earth which they had shaped. The earth got hot in the fire, and became dry and firm. And they carried [the vessels] to the village. They prepared to place them on the fireplace and invited all the rest of the women: "Come and see! We have prepared this earth and we are able to boil water in this earth without it coming out over the fireplace, without it running out." They boiled. When the **isyo** was done, the other women asked them: "Wherefrom have you got these things that you are boiling in?" They answered them: "We have taken them from the river." — "Let us go there, that you may show us!" They went to the river, and they asked: "Did you take them from here?" They said: "Yes, this is the place where we got them." — "We wish that you make some for us, that we may boil [food] in them like you do!" They said to them: "*asi* [25], it is difficult." They said: "Make a few of those things for us!" They said to them: "*ı, ı!* What are you then going to give us if we make them for you?" They said to them: "Whatever you may wish for."

The women again began to work up earth, and now they knew how to shape well [make good vessels], and they baked them in fire. The other wives asked them: "What are these things called?" They said: "They are called **nyun'gu** [clay pots]. You have seen that they do well for boiling in." The others said to them: "Yes, they are fine." The women took blue [26] beads and gave to those who had made clay vessels, and they were given clay vessels [in exchange].

And the [two] women who knew the art continued [27] to manufacture clay vessels, and whoever wanted one made went

nukupɩ ɓala ɓæ ɩɓæ̱tɩ ɩs̱u ɩkuumba. na ɩndɩ ɩɓæ̱tɩ sɩamunda kuuwa nɩuggu kwa ɩɓæ̱tɩ ɩs̱u. na ɓo̱ka andu aɩggɩ. atumía ma nžo̱ma[28] *manawa nžau̱, mæ̱wa nɩ mu̱mə wa ɩɓæ̱tɩ: "ɩaɨ nžau̱ ɨu̱o! na mukɩapɩ̱ma ɩɓæ̱tɩ ɩ, ɩtou̱ɩə kuumba!" atumía mu̱ɩa nžau̱ kwa mundu us̱u na mamutaɓ̱ɩa: "tutɩnaɓona. manða ukɩ na ɩɓæ̱tɩ ɩkɨumba nɩuggu næu̱ə, ɩa kuna nɩamu̱a!" na ɩɓæ̱tɩ sɩo̱mba nɩuggu næu̱ə na mu̱mə amanða uḵɩ. atua na æ̱a atumía ma nžo̱ma. na ɩɓæ̱tɩ sɩo̱ka sɩonðə, sɩamataɓ̱ɨwa: "æteɨ mo̱ko!" ɩɓæ̱tɩ sɩaæ̱tə mo̱ko. atumía makundo̱kɩ, ɩɓæ̱tɩ sɩɩosa wɨmbɨ na sɩukunda ɨíɩa. ɩɓæ̱tɩ ɩla ɩ̱lɩ sɩaæ̱tə mo̱ko, sɩapɩmwa: "pt, pt, pt*[29], *nɩmɩwə, mwatwɩka andu oɩ̱ muu̱o, matuseoɓɩs̱ɩə nɩuggu!"*

nwo andu mamanɩɩə kuseoɓɨwa nɩu̱ggu nɩ ɩɓæ̱tɩ. atumía makɨnuka, mataɓ̱ɩa ɩɓæ̱tɩ: "ɓa̱la ɩkuumba nɩuggu, ɓatɩko̱kə mundu mu̱mə!" na ɩɓæ̱tɩ sɩamunda kuumba.

25. The origin of tobacco
(Machakos).

kwɨkɩwaté? mutumía nɩwə watæmɩə munda, aɓanda lɨú. mbæmba sɩæ̱wa[30] *na nžæ̱ ɩo̱ka kuɩa mbæmba. na ɨndɩ̱no mutumía a̱pɩ kutwɩɩa mbæmba. ako̱ma munðə us̱u, (nžæ̱) ɩ̱alæa kuuka. na nɩu̱o u̱nɩ wanæggɩə mwɨ̱tu wa̱kə ɨtu̱mo, amwɨa: "ka, atwaɩə mupo̱ɩwa*[33], *akaggo̱mɩsɩə mbæmba!" mwɨ̱tu o̱sa ɨtu̱mo, atwa̱, æ̱a mu̱mə, mwanakə ula ukumwas̱ɩa: "wæ̱wa nɩ nau̱*[34], *pɩ, ukamutwɩ̱ɩə mbæmba! anakomɩsɩə nɩamu, ɨnalæa kuuka." mwanakə os̱a ɨtumo, a̱pɩ mundanɩ,*

to the place where those women were working. And thereafter the women continued buying clay vessels from those women. And many people arrived, [among them] the old men of the **nzama**[28], and they were presented with a bull, and the [two] wives' husband said to them: "Eat this bull! And then bless these wives, that they may be capable of making clay vessels!" The old men ate the bull at that man's place, and [then] said to him: "We have not had enough. Get us some beer, and let the women make a big clay pot for boiling meat in!" And the women made a big pot, and the man procured [the ingredients for] beer, and brewed beer and called the old men of the **nzama.** And the women [who had made the clay vessels] came and were told: "Put out your hands!" The women extended their hands. The old men drank beer, the women took eleusine grain and drank milk. And those women who had held out their hands were blessed: "*Pt, pt, pt*[29], you, you have become very clever, you have made clay vessels!"

In that way mankind learnt how to make clay vessels through the women. When the old men returned home, they said to the women: "No man is allowed to approach the place where you are making clay vessels." And the women continued [from that day] to make clay vessels.

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25. The origin of tobacco

(Machakos).

How did it happen? An old man cleared a field and planted food. The maize ripened[30], and a porcupine came [there] to eat maize. And the old man went to keep watch on the field at night[31]. He stayed there all night, but it [the porcupine] did not appear. In the morning he handed his daughter a spear[32], saying to her: "Take it and give it to your suitor[33], that he may guard the maize for me!" The girl took the spear and gave it to her husband[33] [to be], the young man that was paying bride-price for her, [saying]: "My father[34] tells you that you are to go and guard the maize for him! He has been watching for an animal, but it did not turn up." The young man took the spear, and went to the field and kept watch over

ákomʊa mbæmba. na nžæ ʊoka. [mʊanakə] osa ɤtumo. atonʊa nžæ na ʊasæmbʊa. na masæmbanʊa[35], *ʊaɓota ɤmanɩ. mʊanakə aɩ. asɩsʊa ʊma, ásɩoka, okæa*[36] *mupoɩ: "nɩndonʊə nžæ na ɤtumo na ʊakɩsʊa*[37], *ʊaɓotʊa ɤmanɩ." mupoɩ amʊɤa: "aɩ! ɤtumo ʊakʊa ʊtǽ ɓaa ndʊɤtʊá mʊɤtu!" mupoɩ ʊaɓɩndʊa, asʊa-uté*[38]*: "ɤtumo ʊtǽ ɓaa, ndɩtʊá mʊɤtu."*

na mʊanakə okɩla, apɩ, aɓota ɤmanɩ. n‿apɩ ɤɤmanɩ sɩua ʊapoa, aɩ na ntuku, kʊakʊa na apɩ na kɤoko. sɩua ɤkɩlɤ kuuŋgama[39] *aúmɩla mupaŋga uŋgɩ. akomana næpə ula ʊakʊɩə, akæpʊa: "ʊakʊa*[40] *ŋganʊa!" — "aa*[40]*." — "ʊaúma ku?" — "naúma kʊɩtu." — "nɩ kɩ?" — "mbɩlɩketə*[41] *ɤtumo natonʊə nžæ na ʊakɩsʊa ɤtumo na nɩo ŋguka umanða." æʊa: "mʊæŋʊu noʊə ʊatonʊʊə n‿ɤtumo, apɩ kusɩua*[42] *mbæmba kɤmanɩ. ndɩ na ænda ɓu musɩə, mukæpanʊə!"*

(mʊanakə) apɩ musɩə, aúmɩla mʊomoɩ akæpʊa n‿onʊa: "ʊakʊa ŋganʊa!" — "aa." — "ʊaúma ku?" — "naúma kʊɩtu." — "ʊɤmanða kɤ?" amʊɤa: "nɩmanða ɤtumo ʊa mupoɩʊa." asɩsu, æpea ɤtumo ʊa mupoɩʊa nɩ ɤɤ! aɓɩndʊa, anæʊa lɤú, aʊa. næʊa n‿ɩnʊa: "nonʊə natonʊúʊə n‿ɤtumo kɤmanɩ, ŋgɤsɩua mbæmba." mʊanakə aɓɩndʊa, æa ɩnʊa: "naŋú. mʊaɩtu, nɩmupaʊa kɤ? na undu ndɩɤsɩ kana n‿ɩnʊʊə natonʊə." ɩnʊa umʊɩa: "ɤkea ɤɓía ʊa ɤko na ɩɤkɤɓɩuɓa[43] *nɩŋgukʊonʊa kɤlonðaʊa*[44]*." mʊanakə ækea ɤɓía ɤko na ɩɤkɤɓɩuɓa, ona nðæŋgə ɤla ʊakə noʊ muno. ʊoka. akulʊa: "nɩnʊə nɩnaændɩə mʊunðə ɤtatu na nðæŋgæno ɤaúma‿ɓa?" apía mbakɩ na æʊa nɩ*

the maize. And the porcupine came along. [The young man] took the spear, stabbed the porcupine and drove it away. And they ran a race, but it went down into a hole. The young man went up and looked at the hole, whereupon he returned home and said to his [prospective] father-in-law: "I stabbed the porcupine with the spear and put it to flight, and the spear went down a hole." The father-in-law said to him: "Hang it all! If my spear be not recovered, you may not take the girl!" The son-in-law was silent, and then he said [to himself]: "If the spear be not recovered, I may not take the girl."

And the young man arose, set out, and entered the hole. And he walked in the hole the whole afternoon, he walked through the night, through the dawn and the next morning. When the sun almost stood at zenith, he came out into another country. Here he met his deceased father, who hailed him: "*waku̯a*, So-and-so!" — "*aa*[40]!" — "Where have you come from?" — "I have come from our village." — "What for, then?" — "I am following up a spear, with which I stabbed a porcupine and drove it away, and now I have come to look for the spear." The father said: "It was actually your mother that you stabbed with the spear, when she went to reap maize on the hillock. Now you go to yonder village, that you may exchange greetings."

[The young] man went to the village, and as he came to the door, he was greeted by his mother: "*waku̯a*[40], So-and-so!" — "*aa!*" — "Where have you come from?" — "I have come from our village." — "What are you seeking here?" He said: "I am looking for my father-in-law's spear." He glanced around and caught sight of his father-in-law's spear. But he said nothing, was given food and ate. And his mother said to him: "I was the very one that was stabbed with this spear on the hillock, when I was gathering maize." The young man was silent, [but] said [after a while] to his mother: "And now, mother, what can I pay you in compensation? For I did not know that it was you whom I stabbed." The mother said: "Put a stone on the fire, and when it gets hot I will show you that which you are to pay me in compensation[44]." The young man put a stone on the hearth, and when it was hot he saw his ram, the one that was very fat, coming [out]. He asked: "I, myself I have walked for three days, where does this ram come from?" [The mother] was

ɪnɪa: "wambona ukwɪɪna toíɪa?" amwɪa: "aɪə. ndɪnæɪna ta nɪɪa." amwɪa: "kwanɪuggea[47]*!" mwanakə osa mbakɪ, anɪuggea. mæpoɪ*[48] *maíma. æwa nɪ ɪnɪa: "mwæɪna lɪú usu ta musæo?" — "ee, nɪ musæo." na ɪnɪa osa mbæu ɪa kumbatu, amuɓæa. na osa mbakɪ ɪla ɪtǽ nðɪə*[49]*. oɓæa ɓandu ɓaggɪ. amwɪa: "osa ɪtumo! nɪ ɪɪa." na mwanakə osa ɪtumo.*

akɪsulukɪa, æpea æ pomə kwo. aɓɪndɪa. apɪ. æa mupoɪɪ: "ɪtumo nɪ ɪɪ." na osa mbakɪ, ækɪlɪa[50] *kɪaggɪnɪ, anæɪgga mupoɪɪ akɪasɪa: "kwu-sɪsɪaɪ*[47] *kɪndu kɪú kana nɪ kɪsæo!" mupoɪɪ anɪwa*[51]*, aéa na ndakɪɪwa nɪ mundu. mwɪtu asɪa: "ɪ, ɪ! wakuɪa naɪ ndændwá!" mutumɪá asɪa: "mupoɪwa, lɪú musæo n͜ú, nwo gguka kuɪa." mupoɪɪ asɪa: "lɪú usu nɪɪo ndweə næsaa ku naændɪə." — "nuə. utwá mwɪtu ú!" mundu osa mbakɪ, anæɪgga mupoɪɪ, mbæu ɪa kumbatu, ɪaímuə ɓaú. na mwanakə atwá mwɪtu.*

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26. *kwaúsɪa kwaímɪə*
(Machakos).

mundu kwænda usɪma akɪɪa kɪpækanɪ: "kasa, kasa[53]*." na uɪasɪa: "nɪggwɪ kusɪsɪa." na ændu. æpea nɪ kamundu kanɪnɪ, kækwaúsɪa. unakulɪu: "wɪkata?" — "nɪggwaúsɪa." — "kwaúsɪa nɪ kɪaɪ?" — "nɪndoɪa ukutaɓɪa ndæto nžæo muno sɪa utwɪka mupwɪ." nasɪu: "nɪggwænda kwaúsɪa!" æwa: "lækɪa musɪə*[54] *ɪlɪ!" alækɪa ɓaú ggonɪ*[55] *na mundu muə ækɪa mbu, amwɪa: "ukaunwa nɪ kusɪma."*

grinding snuff [45], and said: "When you saw me, did you feel you came near to weeping?" — He said to her: "No, I did not feel, as if I wanted to weep [46]." She said: "Smell [this]!" The young man took the snuff and smelt it, and his eyes came out [began to water] [46]. The mother said: "Do you think this sort of food is good?" — "Yes, it is good." — And the mother got some tobacco seeds and tied them into his blanket. And she took [leaves of] unground tobacco and tied them into another portion [of the blanket]. Then she said: "Take the spear! There it is." And the young man took the spear.

When he opened his eyes, he found that he was home [again], in the compound. He thought [a while] and then went to his father-in-law, saying: "Here is the spear." And he took the snuff, poured [50] it into a snuff-bottle, and gave his father-in-law, saying: "Look [47] at this, if it is pretty!" His father-in-law took snuff [51] and began to weep, although nobody was hitting him [52]. The girl said: "ı, ı! If you hit my father, you may not take me to wife!" The old man said: "Son-in-law, this is good food, it is the kind I am going to eat." The son-in-law said: "This food is the only thing I ate at the place I went to." — "You may take the girl!" The young man took snuff, and gave his father-in-law tobacco seeds, and that was how tobacco originated. And the young man took the girl to wife.

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26. The origin of the practice of divination

(Machakos).

A man went hunting, and when in the wilderness he heard: "*kasa* [53], *kasa*." And he said: "I am going to see [what it is]." And he walked on and found that it was a small man who was divining. He asked: "What are you doing?" — "I am divining." "Divining, what is that?" — "I am able to tell you very fine words, how you may become rich." And he said: "I want my fortune told!" The man said: "Put down two arrows [54]!" He put them down there on the leopard [55], and the diviner threw his magic stones, saying: "You will . . ? . . [become rich?] through hunting."

naænda. ǫá nžəu, aænda kuta maɩo, anæwa ɡombə nɪŋɡɪ. aætə musɪə. nɪŋo wɑɪwə n͜andu alaŋɡɪ: "kwaúsɪa nɪ kuuná, ɪɪú æ mupwɪ na ndunaɪ na ɡombə. twændə, ukatwǫnɪə ɓala wau-sɪə!" na ænda, mæpea kamundu kaɪaú-sɪa. nǫkə usu uŋɡɪ ɑsɪa: "nɪŋɡwænda kwaúsɪa!" æwa: "lækɪa mɪsɪə ɪlɪ!" alækɪa. æwa: "ukaunwa nɪ kutambuka." aænda, maɪsɪuma, æpea: "nzəu nɪ ɪmo!" ǫá, aúmɪa maɪo, aænda kuta, anæwa ɡombə nɪŋɡɪ.

kwaúsɪa kwɪaúmɪə ɓaú na ɪɪú andu nomauasɪa.

— — —

27. The origin of [matrimonial] divorce
(Machakos).

mundu nwə wasɪa mwɪtu. na mæ-kala, asɪa kana na kæána. na nwo waúmɪə nɪumba. aúmala͜nža na alɪsa nɪumba ɪulu. nǫkə mumə æ nɪumba nðɪnɪ. na muka akulɪa mumə: "nu-mbǫna?" amwɪa: "ndɪkwǫna, nɪe." amu-kulɪa: "aɪ! ndumbǫna?!" amwɪa: "ndɪ-kwǫna, nɪe." na ɪndɪ mwɪtu aúma nɪu-mba ɪulu. ɑsɪa: "nɪŋɡwɪ na kwɪtu æpwa ndumbǫna!" na aúmaɪ[57], ɑɪ. na mumə amuɓɪkɪla, akulwa nɪ mupǫnɪ: "wɪɪǫka kɪ?" ɑsɪa: "nɪuka kusɪsɪa. kɪla kɪnaætɪə kɪɓætɪ kɪakwa na ɪndɪno ndɪnaɪkɪtætɪa." kɪɓætɪ kɪakulwa nɪ ɪpə: "unaætawa nɪ kɪau?" kɪa-sɪa: "nɪnaætawə, nɪnalɪsa nɪumba ɪulu na nɪnakulɪa mwɪmwɪwa kana numbǫna a-nambɪa: "ndɪkwǫna nɪe". na ɪndɪnoɪ, nau, unɪə nɪnækala na mundu utambǫna."

kulæana[58] kwɪaúmɪə ɓaú.

*

And he went away and killed elephants, sold the tusks and got [for them] many cattle, which he took home to his village. And the others [in the village] said to him: "To have one's fortune told is to . .? . . Now he is rich, but we have no cattle. Let us go that you may show us where you had your fortune told!" And he went [with them] and they found the little man busy divining. And the other [one of them] said: "I wish to have my fortune told?" He was bidden: "Put down two arrows!" He put them down, and was told: "You will . .? . . [become rich?] through going for walks." He went away, went hunting and saw elephants. He killed [them] and took the tusks. Then he went to sell [them] and got much cattle.

In that way arose the practice of divination, and now* it is a widespread custom that people have their fortunes told [56].

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27. The origin of [matrimonial] divorce
(Machakos).

A man took a girl to wife. And time passed, and she bore a child, who grew up. And she went out of the hut, went out into the cattle kraal, and climbed up on the top of the hut. And he, her husband, was inside the hut. And the wife asked her husband: "Can you see me?" He said to her: "I cannot see you, I." She asked him: "Alas! Cannot you see me?" He said to her: "I cannot see you, I [can't]." And then the wife came down from the top of the hut, saying: "I am going home to our village ['to mamma'], because you are unable to see me!" And she went out [and] went her way. The man followed after her, and his father-in-law asked him: "Why have you come [here]?" He said: "I have come to see, what has brought my wife here, for I have not scolded her." The father asked the wife: "What has brought you here?" She said: "I have come [back because] I climbed up on the top of the hut and asked my husband, if he could see me. [But] he said to me: 'I cannot see you, I.' I have thus, father, been living with a man who cannot see me."

Divorce [58] originated in that way.

*

* Nowadays.

One might even go so far as to regard this little story as a sort of satire on society. Its subject-matter is apparently fairly lacking in point, and unreasonable. A woman climbs up on the roof of her hut and insists upon that her husband, who is within the hut, should be able to see her. When he, quite

28. Why sheep walk with lowered heads
(Machakos).

Anyone who has seen East African sheep and goats being taken out to, or brought back from, grazing, will have noticed how the more sprightly goats are usually running in front with their heads carried high, while the more phlegmatic sheep are following behind at a more sober pace. The difference between these two animal

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mundu nıwə waβıggnéa [59] *mbuı̯. na kwæpıwa mkwıə mbua na kwæpıwa kwɛ-mıwə. na aígga mbuı̯ na malondu. mæpıwa malondu nımo mbæ wa mbuı̯. maænda nžɛamı, maíggama, maɛkæa ɛmwə. mæwa nı mbuı̯: "mwı* [60]*, tw!" malondu masıa: "βıtaɛ mbæ, mututoggwæsıə!" malondu matıwa ɛtına na mæwa nı mbuı̯: "kanu mınıwə mwɛ mbæ, naıu mwɛ ɛtına. undu upıku no utusısɛa, twɛ na mupıta* [61] *kana ndamı* [62]*." na ındı malondu mamunda kupı ɛtına, makunamea* [63] *ndı, matæusısıa mbuı̯. maumısıə mundɛ usu.*

*

Thus the sheep are going about with lowered heads, because they are ashamed of the indecent demeanour of the goats. To the reader that perhaps does not quite follow the native line of thought on this point, it may be pointed out that in goats the tail is very narrow and carried erect so as to leave the posterior of the animal uncovered, while on the other hand the African fat-tailed sheep has a big and broad tail which clings to, and completely covers, the

naturally, declares that he cannot see her, she gets into a huff and returns to her parents, and wishes to get divorced from him. The moral of this story is, that divorce between married people is often resultant from triffling, even downright absurd, causes.

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28. Why sheep walk with lowered heads
(Machakos).

species may perhaps be due to their respective temperaments. With primitive man's keen eye for the peculiarities of different animals, the Akamba have remarked the different bearing of sheep and goats, and in the following story they provide an explanation, presumably a facetious one, of this circumstance.

*

The story runs:

A man let his goats out to graze. And it had been raining, and there was dew on the grass. And he had goats and sheep grazing together. And the sheep were walking in front of the goats. Those sheep followed the path along, but stopped because they were afraid of the dew. Then the goats said to them: "Move along so that we may go forward!" The sheep answered: "Go past us and walk ahead of us!" The sheep were then left to bring up the rear, and the goats said to them: "You were ahead and now you are behind. It is not becoming that you look at us, for we have neither tail [61] nor breechclout [62]." And from that day the sheep continued walking behind, and their habit of stooping towards the ground, so as not to see the goats, originated on that day.

*

said portion of its bearer's body. It should further be mentioned that among the Akamba, as among many other negro tribes, sense of modesty is so to speak concentrated upon the hinder part of the body, on account of which the baring of it is considered, especially in the case of women, extremely indecorous. For this reason the women of many negro tribes wear an artificial "tail". Of this, see note 61 for further particulars.

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29. The story of how elephants originate from mankind

(East Ukamba, north of Kitui).

The text of this tale belongs to the group of stories dealing with the various origins of things, and I have included it here partly for that reason but also because it constitutes an exemple of how a story may be badly composed and possessing many weak points. — The natives regard the elephant as a very sagacious

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nɩ mundu waí‿ggɩu. api kwa mundu mwɔ. api kwaísɩa, amukulɩa: "ggaímɩa gombɔ na βa?" amwɛɩa: "ænda kwa mundu wɛtawa ɛβonɩa‿ggɩu[64] *nosu ukukutaβɩa undu wa kwɛka!" ula mundu api βandu βa mɩaka ɛatu. aβɩka kwa ɛβonɩa‿ggɩa. apea kaβɛtsɩ nžɛanɩ, amukulɩa: "mbonɩa kwa ɛβonɩa‿ggɩa!" — "musɩɔ n‿uuɩa mwɩggo." ula mundu apɩ βaú, ataβwa: "ɩɩka umamɔ na kɛoko ukataβanɩa undukwænda." na kwakɩa ataβɩa ɛβonɩa‿ggɩa: "nɩ mundu‿ggɩa, ggwænda undaβɩɔ undu ukatumwa mpua!" ɛβonɩaggɩa utaβɩa undu makɔ: "tɩlaɛ gombɔ mana atano na mbuɛ mana aɩa na malondu mana pandatu na andu mana nɩanɩa!" mamunæggɔ ula mundu ɩndɩ alæa. ɛβonɛa‿ggɩa amukulɩa: "wɛænda kɩaɩ ɩndɩ?" — "wæ mwænɔ mutwenɩ kwaku nwɛsɩ ndanakutaβɩa." na ɛnú amukwía mutɛ wopwí, amwɛɩa: "mutɛ usu ukapíe nokɛβuka kɛβætɩ kɩaku mu ɩo ala mæ ɛulu." nola mundu amukulɩa: "na ɛnú naβuka ukatwɛkuta?" — "mu ɩo makumæa na manænɔβa ukuɔ, uposɩɔ gombɔ! na ɛnú mukamæa aggɩ na kulu*[66] *matuku onðɔ mamæa ukæka ú na ukatwɛku mundu mupwɩ munænɔ."*

ænuku na mutɛ wakɔ, aúka, aβɩβɩa n‿upía mupæa[67]*, aβuka kɛlu kɛβætɩ kɩakɔ mbosɩla*[68] *ú ma ɛulu. na mækalu βandu βa mɩaka ælɩ. ala mu ɩo manænɔβa, akua,*

29. The story of how elephants originate from mankind
(East Ukamba, north of Kitui).

being, and therefore it comes easy to them to indulge in fanciful conceptions as to how these animals were once human beings. And that the tusks of the elephants owe their existence to some more or less supernatural agency also comes natural to native belief.

*

A man who was poverty-stricken went to a witch-doctor, went to get his fortune told, and asked him: "Where can I get cattle from?" He said to him: "Go to a man who is called **Ivonya-n'gya** [64], and he will tell you how you are to go about!" The man started off, and walked for three years [before] he came to **Ivonya-n'gya's** [country]. He met a boy on his way and asked him: "Show me where **Ivonya-n'gya** lives!" — "That village yonder on the other side of the valley is his." The man went there, and people said to him: "Step inside and sleep here, to-morrow you can tell us what you want." And the next morning he said to **Ivonya-n'gya**: "I am a poor man. I wish you to tell me how I may become rich!" **Ivonya-n'gya** said to his people: "Count out 500 head of cattle and 400 goats and 600 sheep and 800 humans [65]." They offered him [all this] but he declined. **Ivonya-n'gya** asked him: "What do you want, then?" — "That you know yourself in your head, that I need not tell you." Then he gave[?] him the herb of wealth, saying to him: "This herb you must grind and then [with it] anoint your wife, her teeth in the upper jaw!" And the man asked him: "And when I have anointed [the teeth], what will happen then?" — "The teeth will begin to grow, and when they have increased in size, you pull them out and sell them for cattle. And afterwards other teeth will grow out, and according as they grow you will act in the same manner, and you will become a very wealthy man."

He returned home with his herb, roasted it and ground it into medicine [67], with which he anointed his wife's canine [67] teeth in the upper jaw. And two years passed. When those teeth had grown big, he pulled them out and sold them

aposɪa gombə mɪoggo pandatu. na matuku onðə ula muɪo mamæa æka ú. atwɪka mundu mupuri munæuə muuo.

ndɪ mundu uggɪ nakə waí‿ggɪa aúka, amukulɪa: "gombə ɪu waumisɪə na ɓa?" — "nanæggwə mutɪ n‿ɪɓonɪa‿ggɪa." — "nakwa ndanæggə!" alæa, amutaɓɪa: "ænda kwa ɪɓonɪa‿ggɪa, akakutaɓɪa!" ula mundu okɪla, apɪ mɪakaɪtatu, aɓɪka, akulɪa ɪɓonɪa‿ggɪa: "næggə ula mutɪ wanæggɪə ula mundu uggɪ!" — "pɪ, ukaɓakə mukáu maɪo ula ma mbosɪla ælɪ!" ndɪ alæa umukulɪa undu wɪkaua. na ula mundu akwata nžɪa. ænuka, apía mupæa. amuɓaka maɪo ælɪ. ndɪ ula maɪo mamæa, maɓɪtuka mɪaka ælɪ na mwaka wa katatu æsa kwona nɪumba ɪkɪpɪggɪpa [69]. na kɪoko akua ula muka ɪla nɪumba, ɪasæmbwa, ɪutwa ɓu matɪnɪ [70]. na ula muka apɪ kɪpækanɪ na æpwa aí mwɪto, asɪa kana, katwɪka nžəu. na ɪú nžəu sɪaɪggɪɓa [71] kɪpækanɪ na nɪɓo andu maændɪə kusɪuma mapɪ, mona, makɪuá, makɪnukɪa ɪla mbæu [72].

ɓaú nɪɓo nžəu sɪaúmɪə.

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30. The man who sought out the sun

(East Ukamba, north of Kitui).

mundu asɪaté: "nɪggupɪ, ggonə kula sɪua ɪúma." osa kɪtætə [73] kɪa nðua [74], apɪ, apɪ, akoma nžɪa. apɪ ɪggɪ, akoma nžɪa. atwænda, mwæɪ wàkwa. aɪ na kɪtætə na kandu, kɪapæla, amosa, atɪna kuɪa mupagga. apɪ, akæuea [75] usɪ munæuə, asɪa: "ndɪtouɪa kulɪka manžɪ ɪ́." nasɪoka, alɪka, alalɪa, augga mwɪggo. apɪ ɪggɪ, ɪggɪ, apɪ, akæuea usɪ uggɪ mu-

for 60 head of cattle. And ever onwards the teeth continued to grow in that manner, and he became a very wealthy man.

And another man, who also was poor, came and asked him: "From where have you got these cattle?" — "I have been given medicine, a herb, by **Ivonya-n'gya.**" — "Give it to me!" But he refused, saying to him: "Go to **Ivonya-n'gya,** he will tell you [how you are to do it]!" The man rose, went on his way, and after three years he arrived and asked **Ivonya-n'gya:** "Give me of the herb that you gave to that other man!" — "Go and anoint the two canine teeth in your wife's upper jaw!" But he neglected to ask him what else he was to do. And he set off homewards, ground medicine and anointed the two teeth [of his wife's]. And the teeth grew and became longer during two years. And in the third year he saw how the hut shook [69]. And one morning the woman carried away the hut, ran away with it and threw it into the thicket [70]. And the woman went out into the wilderness and, because she was pregnant, she bore a child, and that [child] became an elephant. And now the elephants have multiplied [71] in the wilderness, and men have been hunting them, and when they have come upon them, they have killed them and brought home the horns [72] [the tusks].

This is the way elephants have come into being.

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30. The man who sought out the sun

(East Ukamba, north of Kitui).

A man said: "I am going to see where the sun is always coming from." He took a calabash [73] with gruel [74], walked, walked, slept on his way, walked again and slept on the way. He rested, and walked again, a whole month. He travelled with his food calabash, but the food got finished. He got thin, and for a long time he ate earth. He went along and came [75] to a big river. He said: "I am not able to enter this water." He tried again, entered the water, closed his eyes, and reached the opposite bank. He walked on again [and] again, walked and

næŋə, manžι maβιana no muaki. tι βala sιua ɜúma. ona mundu, amukulιa: "kιa sιua nιβa?" amuɜa: "musιə. ιa sιua no uιa ukιona." apι. ækala pomə, tιβo ιæíιə: "ιɜkata?" æu andu: "nιggumanða kιa sιua. nιumba ιakə ɜeβa?" æιa: "nι ɜιa, lιka! muka ιa sιua æ βaú musιə!" apι, æpea kɜβætι kɜnæŋə, kɜtuma kιondo[76]. *amukulιa nι kιau? amunæggə ιsιo*[77]. *amuɜa: "nιgguntaβιa." aιa ιsιo namuɜa: "nιmanðə kιa sιua." æιa: "ɜkala‿nðι ndι, nukuka." tιβo mundu ækalιlə. ona kɜndu kɜaúmιla kɜtunə, kιaúka, kιalιka nιumba, kιamba: "uu, ι! asι! ndanoa nι kιaggagga!" aúsιa mundu: "aιιa*[78]*!" nakə amuιa: "ιaιa!" maιa kandu na akulιa: "nata?" — "nιnka kumanιa βa ιumaa." akulιa: "ndιɜ kɜndu ukιænda?" — "ækaι*[79]*, mætíιə no kumanιa βa uuma." — "kaú nιukaa ggιpι kɜoko tæŋə ndιonɜkaa." — "na kaú naúmιə kιιtu. na kandu nι kupælιlə, kaúma βa?" — "kɜβætι kιosə kιupιə, kɜkιeə*[80] *ndua. na ιɜosa kɜtætə na ukɜlalιa nokɜsalukιa, ιɜpea ιɜ kιæŋιu musιə."*

na mundu osa kɜkú nalalιa. nakɜsalukιa, æpea æ kuβιka kιo musιə. asιa: "nιnonιə ku sιua ɜuuma."

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31. The origin of mankind

(Machakos).

andu ala mu tæŋæι[81] *maúmιæι*[81] *mupumbιnι*[82]*, matumía na kɜβætι nu mutumía uggι na kɜβætι. kιaúma matunι mutumía uggι, aé na kɜβætι na kana na go-*

came to another big river whose water looked just like fire. That was the part of the country whence the sun used to come. He saw a man and asked him: "Where does the sun live?" He said to him: "The sun's village is exactly the one that you see [over there]." He went and sat down in the compound, and was asked: "What are you doing [here]?" He said to them: "I am seeking the sun. Where is his hut?" They said: "It is that one there, step inside! The sun's wife is at home." He went there and found a big woman, who was making a bast [76] bag. She asked him, what was the matter, gave him food [77], and he said: "I will tell you [presently]." He had food and [then] said: "I am seeking the sun and his home." She said to him: "Sit down, then, he is coming." When the man had sat down, he saw something red which came along, entered the hut and said: "Oh dear me! I am tired from wandering about!" He greeted the man: "Good [78] day!" And he answered: "Good day!" They had some food and he [the sun] asked: "What [is your errand]?" — "I have come to find out, whence you are in the habit of coming from." He asked: "Is there nothing you wish for?" — "No, I have only come [here] for the purpose of learning from what place you are in the habit of coming." — "It is here I am in the habit of coming, after having gone abroad early in the morning . . .? . . ." — "And it is here I have come, from our village. And [my] provisions are finished, where shall I get provisions from?" — "My wife will grind flour and make soup [80] for you. And then you are to take your calabash and shut your eyes, and when you open them again, you will find that you are back in your village."

And the man took his calabash and shut his eyes. And when he opened them [again], he found that he was in his home village. He said: "I have seen the place where the sun comes from."

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31. **The origin of mankind**

(Machakos).

The old-time [earliest] people came up out of a termite [82] burrow, a man and his wife, and another man and his wife. From the clouds [the sky] there came another man, and he had wife and a cow and a goat and a sheep.

mbə ɨmwə, na mbuɨ ɨmwə na ɨlondu ɨmwə. mbaɨ ɨakə ɨætwa mba-aımu kana mba-kɨımu [83], *apwı muno. aka musɨə nžauə* [84], *βala wokıə tænə. mundu akɨpı βo, nunu-kwona kɨβɨla na nɨaɨ* [85] *sɨakə na maβaggu ma ŋombə na maβaggu* [85] *ma mbuɨ na ma malondu ɨβıanı ɨulu. na ındınoɨ* [87] *atumía alaggı maúmıə mupumbını, masɨa ætu na ıβɨsı na mwana wa mutumía ula waúmıə matunı asɨu mwɨtu wa mutumía umwə, amunæŋga ŋombə. nakə mutumía ala ma-úmıə mupumbını, mwana asɨa mwıtu wa mutumía uloggı nakə amunæŋga ŋombə. na ındıno aɨa masɨa andu, n͜alaggı ma-sɨa andu na ɨɨú andu maıggıβıə. kwoka ɨoa na andu amwə mapamıə, mapı kwaka musɨə kuggı kɨpækanı. mbaɨ ıggı matwı-ka ækuıu nalaggı matwıka akaβı* [88].

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32. *wanu wa luɨ*
(Machakos).

tænə kwaí luɨ kwa nžəu. na tænə βaí andu amwə, moaɨə nžəu. mundu umwə amænetwə n͜aggı. áβota nðını wa nžəu, akɨsuma mapunɨa mæpwa mamukwatéə mbau na mbolwı [90]. *ındı mona luɨ wo-ketə na mβo nımanænaısɨə, masɨa: "tu-lækɨə, mbau ıkomanə!" luɨ woka, wosa ɨla nžəu, watwa ɨβıanı, ndala ɨuŋo. ɨ katı wa ukagganı.*

na ındınoɨ kamundu [92] *kækala nðını wa ɨla nžəu na lɨú wakə aæsaa* [93] *nɨa-ma sɨa nžəu ɨsu. na nzəu ɨambəlılɨa kwoa. βala βakwatıwə n͜andu βatwa ɨmuı mundu æpwa ona manžı. mβo luɨ wokıə kuɨa ɨla nžəu. kamundu kasɨa: "ŋgaumalíla βa?" kaβındıa ŋgonı ɨakə. kasɨa ıggı: "nıkwatıla usæa wa luɨ!"*

His kinsfolk were called the spirit [83] tribe, and its members were very wealthy. He built a village at Nzaue [84], where he used to come formerly. Anyone going there will see, high up on the rock, a stool and his footprints [85] and the spoor left by his cattle, goats and sheep [86]. And the other fathers of families, [those] who had come out of the termite burrow, got [born to them] girls and boys, and a son of the man that had come from the sky took the daughter of one of these men to wife, and gave him cattle. And a son of one of the men that had come out of the termite burrow took to wife a daughter of the other man, and gave him cattle. And the first-mentioned bore children, and the others bore children, and now mankind has become very numerous. Afterwards there was famine, and some people moved and went to build themselves a village in another part of the wilderness. Some became Akikuyu and others became Masai.

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32. **The story of the bird Lue**

(Machakos).

Long ago there existed Lue, who killed elephants. And long ago there were some men who had killed an elephant. One of them was hated by the others. He went inside the elephant and cut out chunks of fat [89], after the others with wooden hooks had pulled the [90] ribs out of the way for him [91]. Then they perceived Lue coming, and said to each other: "Let us drop the ribs that they may clash together!" Lue came along and seized the elephant and carried it to his nest, which stands on a rock in the midst of the ocean.

And the man was inside the elephant, and he sustained [93] himself on the flesh of the elephant. And the elephant began to putrefy. Where the men had secured a hold [with the wooden hooks] a hole had been formed, and [through this the man crept out] and saw water [saw that he was on an island]. And Lue came to eat the elephant. The man said [to himself]: "How am I to get away from here?" He took counsel in his heart. Then he said again: "I will catch hold of one of Lue's

nıu̯o kæ̱kwatıla usæa. kaulukwa nı luɪ. katwa̱wa mwıŋgo wa ukaŋga. kaúma, ka̱pı, kæ̱nuka̱. ka̱pı musı̯ə, katuma̱na̱ andu ala makaɓıŋgane̱sıə[94] *na mbau, kamæ̱a: "sɪndu ı̱la sı̯aúmıə nžeu̯nı, æ̱tə í, twa̱nə*[95]*!" aænda maı̯o ma nžəu̯. maæ̱tə, ma̱na. kamæ̱a: "twænda kwa̱ nžəu̯ ɪŋgı! mwɪɓo̱tə nðı̱mı wa nžəu̯ ɪs̱u, mutwa̱wə, muulukwə ta̱kwa, mukaı̱wə ɓa̱la naíwə*[96]*!" nıu̯o kæ̱ıu̯ atumɪá: "ú*[97] *utǽ wɪ̱kə*[98]*, ɪkwum̱ı tı ɪpælu!" atumía ma̱sı̯a: "ú*[97] *ndwɪkɪku*[99]*. ɪndı andu á nımæukwɪ̱ɓa." na nıu̯o kɪ̱la mundu amuumıs̱ı̯ə ŋombə mı̯oŋgo ɪta̱tu. na nıu̯o kaísu̯ə: "ɓa̱la‿nðu ı̯æ̱kawa, tı ɓ̱o æɓaluka̱." kumundu nıɓ̱o kapuíə muno.*

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feathers!" He caught hold of a feather, and Lue carried him along, [and] brought him to the shore [to the mainland]. Here he left [the bird] and started homewards, and went to his village. He sent word to summon those who had imprisoned him within the ribs, and said to them: "Bring hither the things that you have taken from the elephant [the tusks], that we may divide them!" He wanted [his share of] the tusks. They fetched them, and apportioned them. He said: "Let us go out again and kill an elephant! Then you have to go inside the elephant, so that you may get carried off like me, that you may be taken where I was taken!" And he said to the old men: "As long as this is not done, my claims for compensation will remain!" The old man said: "This is impossible to carry into effect. But the men must pay you." And that man was paid thirty head of cattle. And he said: "An enemy does not always land where you throw him [100]." The man afterwards became very wealthy.

Linguistical and ethnographical notes.

As an introductory remark, what I have already said in the introduction to my Linguistical and Ethnographical Notes“, in Part I., may be mentioned, viz. that the present notes, of course, might have been made much more numerous, as well as more detailed, than has been done here. As these notes, however, are not meant for beginners in the study of Bantu languages, I have thought it suitable to give them a concise form.

In the following, the abbreviation “NKG“ refers the reader to my work, “Notes on Kamba Grammar“.

1. *kịaɩ* = *kịapɩ*, 'went', *p* is often omitted in conjugational forms of *kupɩ* 'to go'. Of this there are numerous examples in these texts.

2. “Your mother has turned into an *eimu* who eats people“. The word actually used is the plural form, *aịmu*, which otherwise is only used of ancestral spirits. Cf. Part I., Introduction.

3. “Some time passed, and the girl bore a child“. Literally it says: “And the girl sat down and bore.“

4. In their spare time the Kamba women usually work on the bags (sing. *kịondo*) in which they carry field products and other objects. (See Lindblom, The Akamba p. 540). Even whilst walking along, a woman will be at work on a bag of this sort, just as in Swedish country districts the women formerly used to be knitting stockings while walking about.

5. If a Kamba native is seen wearing his hair “long“, he is fairly certain to be sick, or affected with some peculiarity. Cf. Part I, note 33 (2), as also the Akamba, p. 387.

6. *kuuéa* 'to cook for someone'; < *kuua* 'to cook'.

7. *kutaɓéa* 'to fetch for somebody'; < *kutaɓa* 'to fetch'.

8. *kukía* 'to prepare gruel' (*usụ̀*) made from flour and water.

9. *kwatéa* 'to hold for somebody'; < *kwata* 'to hold'. The child is not previously mentioned in the story, presumably for the reason that, from the native point of view, it is a foregone conclusion that a mother takes her infant child along with her wherever she goes.

10. *amunə* 'she gave'; = *amunæŋga*. *kunæŋga* is frequently contracted into *kunə*.

11. In many districts of Ukamba, especially in the eastern part, children and young adults are not buried but only dragged out in the bush and left to the hyenas. For further particulars, vide the Akamba, pp. 106 seq. Cf. Part I, notes 45, 51 (2).

12. Burial or the disposal of the dead in the bush is carried out by old men, *atumía*, or, in the case of small children, by old women.

13. The narrator pointed out a certain distance. We were sitting inside a hut.

14. *ækɪoloɓɪu* ('she threw that knife') is a contraction of *ækɪa ula uɓɪu*. Knife-throwing is not practised among the Akamba.

15. The mother is here straight away described as an *ɪmu*.

16. Mua is the name of an extended hill about 6 km. west of Machakos.

17. The narrator is telling the story just outside Machakos.

18. The narrator points to a clay vessel found in the hut.

19. The idea is that they heard a voice which said to them, etc.

20. "The owner of the hill" was some sort of non-human being, as is evident from what follows.

21. The usual occupation of the Kamba women in their spare time. Cf. note 4.

22. About the auxiliary verbs *kwaka* and *kæ* ('to be about', 'to be busy with'), see NKG, p. 59.

23. *u*, contracted from *kuþɪ* 'to go'. Cf. Note 1.

24. One-eyed persons often figure in the tales as being wiser or more cunning than other people. For further particulars, see Comparative Notes, Tale 5.

25. The woman hurls a curse after the man, when she realizes that he has escaped her. The prefix *o* is used to express a wish, good or bad, more strongly than it can be expressed by a conjunctive. For further examples see NKG, p. 55, § 43.

26. The Akamba believe, or at any rate formerly believed, that the sky touches the earth somewhere. That place is called *kɪtuulu kɪa ɪtu* (*ɪtu* 'cloud') or *k. kɪa‿nðɪ* (*nðɪ* 'earth'). See The Akamba, p. 344.

27. *kwanɪka* means 'to hang up'. The man went into the bush to hang up beehives. This does not quite agree with what subsequently follows, by reason of which I here render a free translation of *kwanɪka*. 'To collect honey' is properly called *kutwa*. Regarding the bee-hives of the Akamba, see The Akamba, p. 494.

28. In this story it is the smaller of the two grinding-stones that is concerned, viz. the muller, not the basal slab. Its being described as a white stone possibly implies that it was of quartz, as I have occasionally noticed to be the case in Ukamba.

29. *ŋgusu* is usually a bag made of skin, which occurs in different sizes and, among other things, is used by the men as a receptacle for provisions and other things on journeys.

30. *ɪee:* a kind of interjection very often introducing the native songs.

31. In calling a person, a vowel is very often added to the name or corresponding appellation. Vide NKG, p. 26.

32. According to Hildebrandt, Ethnogr. Notizen über Wakamba u. ihre Nachbarn. Zeitschrift f. Ethnol. 1878, p. 364, the club was used as a striking weapon by the Akamba. When I was there (1911—1912), this was not the case, the club only being used as a kind of stick, which the natives liked to carry in their hands when out walking. When an opportunity was offered, it was thrown with the purpose of killing some startled dwarf antelope or bird (G. Lindblom, The Akamba, p. 463). Of the use of the throwing stick, or club, in hunting in Africa I have given a brief account in "Jakt- och fångstmetoder bland afrikanska folk" (Part I, pp. 120 sq. Stockholm 1925).

Among the Masai the club is not a weapon in the strict sense of the word, but mostly used for breaking off marrow bones in slaughtered cattle (Merker, Die Masai, p. 133, Berlin 1910).

33. Locative form of *kɪpuɪ*. — *kakombə* (*kɪ-*) means, according to Hofmann (Wörterbuch der Kamba-Sprache. Die Leipziger Mission 1901. Hectographed in a limited number of copies), 'Herzgrube'; according to Watt (Vocabulary of the Kikamba language), 'shoulder-blade'.

34. Station of the Uganda Railway. I wrote down this story in a Kamba village about 8 km. north of Kibwezi.

35. *mupwí* 'wealthy person'. Probably the man's name. About change in the final vowel in proper names (and also other words) in calling people, see NKG, p. 26.

36. Answer by a person hailed.

37. The usual word in eastern Ukamba for 'no' (< *kwæka* 'to give over', 'cease'?) In the western part the corresponding word is generally *aɪə* 'no'.

38. A sort of interjection often difficult to translate (roughly corresponding to the Kiswahili *alafu*). E. g.: *ukumwə* nu? ('who has beaten you?'. Answer: *tænæŋə tɪ ú* ('It is that one there who has done it').

39. < *kwɪa* 'to say', 'to tell'.

40. substantive form of *kusɪŋma* 'to hunt'.

41. The length of time is expressed by lengthening the vowel in *kutında* 'to spend the time'. Cf. NKG, p. 29.

42. One of the differences of inflexion between the languages in the eastern and the western Ukamba, respectively, is the use of *tı* as subjective prefix in 1. plur. in the east, while in the west *tu* is generally used. See NKG, p. 13.

43. Intensity is expressed by lengthening the wovel. Cf. Note 41.

44. Meant to imitate the cry of a new-born infant.

45. Exclamation expressing astonishment, generally tinged with disapproval. Its exact meaning is unknown to me (*ıpə* = *ıpə* 'father'?).

46. The youngest among brothers and sisters, irrespective of sex.

47. *wæmea wa ıtula* is a kind of yellow lichen; it is crushed and placed on the wound, which it is then covered with leaves and bandaged. On the treatment of wounds see G. Lindblom, The Akamba, p. 314.

48. *mupæa* is otherwise generally the word for medicine of a more or less magic character, while medicine, properly speaking, is called *mutı* ('tree, bush, herb'). See further The Akamba, p. 270.

49. < Kiswahili *sındano*. The Akamba do not possess needles, only awls and bodkins (sing. *mukuɓa*).

50. The baobab tree (*mwamba*) is very common in eastern Ukamba. I have, however, never seen it west of the Athi River.

51. The trunk of the baobab is of a spongy softness, so that the natives have no difficulty in driving pegs into the wood for steps, when climbing up and gaining access to bees' nests within the hollow stem, or for the purpose of placing their own bee-hives on the branches for the wild bees.

52. The Kamba bedstead (*ıtq*) consists of a framework of thin and springy sticks, supported by four posts driven into the ground. See The Akamba, p. 439.

53. *kıpuma* is the sleeping-skin that the Akamba place on their bedsteads. Skin in general is called *oa* (*ua*.).

54. *aúka* ('he came') is a form typical of East Ukamba. In the western part the contracted form, *oka*, is used. See NKG, p. 12.

55. *kıpæŋgə* 'he-goat' is a common man's name among the Akamba. Here it is evidently the name of the eldest boy.

56. *nı* is in East Ukamba often weakened into *ñ* (palatalized n). Vide NKG, p. 12.

57. *tata* 'father' (used by children).

58. The narrator here assumes a gruff voice.

59. *kugænda*, according to Hofmann (Wörterbuch), means

inter alia 'to be arrogant, jaunty'. Presumably the idea is that the children became elated with joy when they heard their father's voice.

60. Here the narrator speaks in a deep tone of voice.

61. Brown soldier ants with powerful jaws.

62. Big black ants which eat termites.

63. The **eimu** is now able to imitate the father's voice.

64. *uta̤*, a staging, or rack, inside the hut for storing provisions; also = *kɪta̤*, a raised look-out platform in the fields.

65. The Akamba do not use spears.

66. *na ota* (< *uta*): a preceding vowel influencing the next following is of frequent occurrence in Kikamba, even accompanied by outright contraction (*no̤ta*).

67. See Note 45 above.

68. On the cutting off of the little finger, see Comparative Notes, Tale 4.

69. Iterative form of *kuɪ̯a* 'to eat'. See NKG, p. 54.

70. This sentence I am unable to translate. The meaning of it would, however, be that the **eimu** says to the girl that she must answer when he calls her, so that he may know that she is still inside the bag.

71. Clearly the name of the girl, probably a derivation of *kule̤ka* 'to be eaten', which, of course, fits well in with the story.

72. The usual word for food is *lɪú*, but also *kandu* is very frequently used, especially in the eastern districts.

73. See Note 54 above.

74. 'Tale', 'story', is in Kikamba called either *wano̤* or *ŋgewa* (or even *ukæwa*), the difference being that *ŋgewa* is partly said to relate something that actually happened, e. g. fights between Akamba and neighbours of theirs. Or the stories may be of obscene character, and told when no women are present.

75. < *kulɪ̤ta* 'to be heavy'.

76. *kɪ* signifies absolute silence.

77. *ndua* 'neighbourhood'; < *kutua* 'to live'.

78. *æso̤* (*ɪso̤*), shows the influence of the next preceding vowel. Cf. Note 66 above.

79. *kwákana* 'to burn', 'to flame'. This is not a reciprocal form, and has nothing to do with *kwaku* 'to build'.

80. *-lɪ̤to* 'heavy'. Vide Note 75 above. The most usual form is, however, *-ɪ̤to* (in the *n*-class, *ŋgɪ̤to*). As concerns the insertion of *l* between two vowels, cf. NKG, pp. 13,21.

81. *kuβwana* 'to resemble'.

82. The narrator points to a blanket of a bright red colour on my bed.

83. *kuuma*: I cannot tell whether *u̱ma* 'to go outside', is meant here, or *o̱ma* 'to bite', 'to curse'.

84. Fat is one of the greatest delicacies known to these natives.

85. On the supposed cunning of one-eyed persons, see Note 24 above.

86. *kwaa* 'to be missing', 'have disappeared', 'vanish'. *mbuɪ̭ nɪmaŋ̭ə kɪpækaŋɪ ɪo* 'the goat got lost in the wilderness yesterday'. In Kikamba there are several verbs *kwaa*, presumably differentiated by means of a musical accent: *kwaa* 'to shine' (said of the sun): *sɪ̭ua ɪ̭aa* 'when the sun comes out'; *sɪ̭ua nɪ̭aíə kɪoko tæŋ̭ə* 'the sun was shining early this morning'. *kwaa* 'to divide', 'to apportion', as, e. g., cattle after a raid: *nɪmaŋ̭ə ŋ̭ombə* 'they have divided the cattle'.

87. When the cattle are herded so far from the village that they are not taken home every evening, it is customary to keep the animals within a thorn fence, *kɪ̭æŋgo*, through the night. Inside this kraal there is usually also a small hut, in which the herders sleep.

88. So that he would not be able to see what the **eimu** looked like. *kukunama* 'to bend down'.

89. He was looking for dry branches.

90. *kuaéa* 'to kill for someone, for somebody's benefit' (< *kuá̱* 'to kill').

91. *kuulwa* 'to forget'. NB., passive form.

92. The Kamba woman's "tail" (*mupɪ̱ta*) is a narrow, bifurcated, strip of leather, fastened beneath the belt of beads that all women wear. See further Lindblom, The Akamba, p. 373, fig. 77, and Negerhistorier vid Lägerelden, fig. 26.

93. *ɪndo* generally signifies both cattle, goats and sheep.

94. Causative form of *kutua* 'to forge'.

95. Before grinding the grain into flour, the women spread it out to dry, either on skins or on a patch of ground which has been swept clean.

96. *até*, a particle often added to something said, especially in order to give especial emphasis to what follows.

97. *kupo̱ka* 'to become somebody's guest' (to "put up" with someone).

98. *kwɪɓoa* 'to take out' (as food from a vessel).

99. *ɪtwæ̱lə*, or *ɪtuale̱tə*: Cf. NKG, p. 74. < *kutɪa* 'to remain', 'to be left'.

100. The text literally has it 'one ten', just as in English it is 'one hundred'.

(NB. Numeration begins afresh, p. 34).

1. *kwɪpea* 'to find', 'to come across'.
2. *ɪsɪ̭o* usually consists of beans and maize, boiled together.

3. *wę*, the wife's (and the husband's) sleeping-place in the hut. Vide The Akamba, p. 438, fig. 125.

4. The lengthening of a vowel denotes intensity and would here, therefore, imply that they slept soundly or long, which however, appears inconsistent with the tenour of the story.

5. *kusıla* 'to take counsel'.

6. On the Kamba women's "tail" see Note 92 above.

7. *mundu*: diphtongization of the final vowel is of frequent occurrence, both in ordinary speech and in story-telling. See further NKG, p. 26.

8. Iterative form of *kuịa* 'to eat'. Vide NKG, p. 75.

9. < *ɪɓu* 'stomach'. A sort of partial contraction: the final vowel of one word often influences the initial vowel of the next following word, although no true contraction takes place.

10. *mutı*, *kıtı* 'tree'. The latter word has a tendency to signify that the tree is large. About the prefix *kı*-, indicating large objects, vide NKG, p. 37.

11. *kuturaịa*, derivative < *kuturą́* 'to take', 'to bring to'.

12. *wę*: see Note 3 above.

13. *kuıtịa* 'to ask someone for something', < *kwıta*.

14. *ụnı* 'to-morrow'; in the story: "next morning".

15. *kuıșa* (properly 'to come') is in narrative sentences often used as an auxiliary verb. Vide NKG, p. 58.

16. *ɪpə* 'father'. About an initial vowel undergoing change through a preceding one, see Note 9.

17. The Akamba do not use spears.

18. *kwoșa* 'to take', frequently occurs pleonastically in stories.

19. *kuɓotanusịa* < *kuɓosu* 'to enter'.

20. I have never seen any ropes in Ukamba, but, on the other hand, among the Wataveta, Wadjagga and Wapare (Wasu), ropes are used for tying up cattle (inside the huts), for hoisting bee-hives on to tree-branches, for tying loads together, etc.

21. *mǫna* = *mwǫna*.

22. *ɪnaúmə* is the maternal uncle of somebody else other than the speaker. See further The Akamba, p. 100, and, about the position of the uncle, Index (Uncle).

23. A story very often begins with this phrase. About the suffix *-até*, vide Note 96 above.

24. The bride-price is usually paid by instalments. See The Akamba, pp. 72, seq.

25. *ukı* 'beer'. *okı*: The influence of the preceding is noticed here, vowel, examples of which have been given in notes above.

26. About beer-making, vide The Akamba, pp. 497, 518 seq.

27. Here it is presumably meant that the woman pretended to be possessed by a spirit. This is an artifice occasionally resorted to by Akamba women in order to attain by this means some wish that otherwise they see no prospect of getting realised. It is, of course, the spirit that speaks through the medium of the woman, and what the spirit demands must immediately be acceded to. A drastic example of female simulation of this kind has been given in The Akamba, p. 235.

28. Here the narrator imitates the shrill falsetto voice of a woman.

29. About *kɪlum̱ɪ*, the spirit dance, vide The Akamba, p. 231.

30. This is exactly what takes place in everyday life: the woman is asked what particular spirit possesses her.

31. In the *kɪlum̱ɪ* dance the women taking part in it often wear the tail of a cow or goat dangling from each forearm. This ornament is called *mwɪŋgu*, and is the kind of object the woman here expresses a wish for. Women possessed by a spirit sometimes ask for the most ridiculous things, such as a European plate or shoe.

32. < k*uta* 'to sell'.

33. Note the construction.

34. The lengthening of the vowel implies that hė wandered very far.

35. The woman having only one leg indicates that she was not a real human being. The spirits frequently appear one-legged. Vide The Akamba, p. 215.

36. = *nakɪ̂o*.

37. So far in the story there has been no reference to any bag. The fact is, however, that the Kamba women practically always, when not occupied with other work, work on these bags, in which they carry home the produce of their gardens, etc. Vide Note 4.

38. *we̱*: See Note 3.

39. *uki̱to*: that side of the bed which is next to the wall. This word is literally translateable as 'the place that has been covered with grass' (*βa̱la βaki̱te̱twə na ŋ̂æki*). < *kuki̱ta* 'to thatch'. The Kamba huts are of beehive type and thatched with grass.

40. *kuuéa* 'to cook for somebody' < *kuua*.

41. A sort of interjection used, inter alia, by a person in danger, who is calling for help. Cf. Part I, Note 60 above.

42. *kumm̱ea* < *kumm̱a* 'to finish', 'to make an end of'.

43. About the reputation borne by one-eyed persons for craftiness, not only in tales but also in actual life, see Comparative Notes, Tale 5.

44. *ŋgamba* 'the smell of the Akamba'. < *-kamba*. To

the **n**-class belong words indicating a certain smell: *ŋgaɓɩ* 'the smell of the Masai' (< *-kaɓɩ*): *ŋ̣žuŋgu*: 'the smell of the Europeans' (*asuŋgu*), and so on. Vide NKG, p. 40. This is not the place for enlarging upon the subject of the smell of different races, and how it is accounted for; in passing I will only mention that the Akamba — as will be apparent from the words just cited — maintain, that they are able to distinguish members of different tribes by their smell. An actual instance falls within my personal experience: I was travelling through uninhabited country and had made my camp for the night. Suddenly some of my carriers, Kamba men, began sniffing against the wind and said that people were approaching our camp. And those approaching us were Akikuyu, they said. And, true enough, a few moments later a knot of travelling Kikuyu men stopped in front of my tent. In this instance we are, however, hardly concerned with racial smell properly speaking, but with the scent which emanates from the various preparations used by the different tribes for anointing their bodies.

45. *u*: Interjection expressing displeasure.

46. *kuɩea* < *kuɩa* 'to put'.

47. < *ka umbɩə; ka* interjection, = 'take'. Cf. also Note 46.

48. *kupouna* 'to do reciprocal business', < *kupou* 'to buy'.

49. *ɩm̱wə* 'one', numeral of the **n**-class, here used as an adverb. Its ordinary adverbial meaning is 'in one', 'simultaneously'. Here is supposedly meant that he severed the tail with a single cut.

50. This word is presumably of onomatopoetic character, and used by the narrator in imitation of the sound made by the knife in cutting off the tail.

51. *pụh*: interjectional adverb: 'completely', 'altogether'.

52. *kutwaṇa* 'to bring (something) to someone'. < *kutwá*.

53. *mupoṉɩ*, a person with whom one stands in a relation of *nðoṉɩ*. This word really means 'shyness, feeling of shame' and is, both in meaning and application, identical with what the Zulus and allied tribes call *hlonipa*. A person's most important *mupoṉɩ* is his mother-in-law. For further particulars, see The Akamba, pp. 89 seq.

54. *kukæṉa* 'to appear (to become visible)', here: 'to come forth'. In West Ukamba the verb *kuumala* is generally employed.

55. *kɩɓalo* 'district', 'landscape', 'tract of country'. In particular, West Ukamba is intersected by narrow valleys, often containing a water-course, and each such small tract of land limited by these valleys is usually called a *kɩɓalo*.

56. *kutɩ̱na* or *kutɩnda* 'to go on with', 'to be occupied with'.

57. An interjection of which I do not know the exact meaning or its etymology.

58. Vide Note 54 immediately above.

59. The Akamba carry their loads on their backs by means of a leather strap (*mukwa*), which is passed across the forehead.

60. *kɪanggo:* the apex of a Kamba hut. The huts are of the bee-hive type.

61. The verbal prefix *ka-* is sometimes used in narrative presentation. Vide NKG, p. 69.

62. *kwætælə* 'to bring to a certain place', < *kwætə*.

63. Intensive form < *kutonɪa* 'to stab', 'to prick'.

64. *kwaka* 'to continue to', 'to be busy with'. Used in about the same sense as *kutɪnda* (Note 56 immediately above).

65. *kwɪna wapɪ* 'to dance', literally 'to sing a dance'. In Ukamba all dancing is bound up with singing, and the conductor of a dance must be a good singer. Cf. G. Lindblom, Kamba Folklore III, Upsala 1934.

66. This is exactly what happens to a traveller in western Ukamba: he has to cross one small stream after another. They are generally only a few hour's march apart.

67. See Note 53 immediately above.

68. *kalumə*, diminutive of *mumə* ' man', 'male'. In this case probably the name of the young man.

69. Literally: 'a little bit'.

70. The narrator points out a certain distance.

71. *kukwatea* 'to follow after (someone)'.

72. *kuɓoɪanɪa* 'to ask each other'; < *kuɓoɪa* 'to ask' (a person for something).

73. *mwæpɪa:* work cooperatively carried out by neighbours assisting each other, as, e. g., when women are working in the fields.

74. = *ma ɪpə umwə* 'of one father'.

75. The two were children of the same mother.

76. *mukúə* 'his (or her) elder brother or sister'; *mukuwa* 'my elder brother or sister' (< *-ku* 'old'). Vide The Akamba, p. 100.

77. *kwɪkɪsɪa* 'to throw (something) to somebody', < *kwɪkɪa* 'to throw'.

78. Vide Note 51.

79. *kusua* 'to swing' (intr.).

80. *kukǽpæka* 'to return a salutation'. Cf. *ggǽpɪ* 'salutation'.

81. Answer to a call. Here the narrator affected a shrill and disagreeable tone of voice. Cf. Kamba Folklore Part I, Note 59.

82. *upæɪ* 'bareness', 'outer space', 'out in the open'.

83. *kɪæŋgo:* 1) Place where cattle are kept at night when not taken home to the village from grazing; 2) Camp for hunters and others out in the bush. It is generally surrounded with a fence built of thorns. < *kwæŋga* 'to prepare a camping place'. Cf. Kiswahili *kuyen'ga* 'to build' (a hut).

84. *-tɪtɪ* 'small'. In western Ukamba *-nɪnɪ* is generally used. Vide NKG, p. 14.

85. *ɪo*, adverb, 'yesterday'; in narrative presentation 'the following day'.

86. *wakɪa* 'have you wakened?' < *kukɪa* 'to dawn', 'to appear (of daylight)'. Salutation especially used by older persons to children and young people. The answer, *aah*, conveys an expression of respectfulness. On Kamba words of greeting, see NKG, p. 99.

87. *tænda* = *tɪænda* (*twænda*) = *ntɪkwænda* (*ntukwænda*) 'we want'. Cf. NKG, p. 13: 4.

88. Vide Note 81, immediately above.

89. *kutwá* 'to conduct', 'to take (to some place)'. Reciprocal form: *kutwana*: *tutwanə* 'let us go together!' (= *twændanɪe*).

90. Generally contracted into *mona*.

91. In western Ukamba contracted into *mukoka*. Vide NKG, p. 12: 4.

92. Cf. Note 37, above.

93. *ɓwuɪ*, a bed for the children.

94. = *mundanɪ*. In eastern Ukamba *n* in the locative ending often changes into *l*. Vide NKG, p. 12: 6.

95. The accepted suitor generally has to do various kinds of work for his prospective parents-in-law.

96. *kwɪsa* 'to come', often used pleonastically or as an auxiliary verb. Vide NKG, p. 58.

97. In many parts of eastern Ukamba it is customary to take the dead out in the bush and leave them there exposed. Vide Kamba Folklore Part I, Note 45, and The Akamba, p. 106.

98. A *kɪpæmbə* is a wooden cylinder with a leather lid at each end, a common type among numerous East African tribes. The lids are put on in the raw state. In my Kamba collection is found a very fine receptacle for storing honey, whith consists of a piece of hollowed elephant tusk with leather-covered ends (Riksmuseum, Inv. 12.7.40). Cf. also Part I, Note 14.

99. Iterative form.

100. Rubbing with fat is practised by the Akamba, and by many other East African tribes, on many occasions and has undoubtedly a magico-religious significance. Vide The Akamba, p. 224 (and Index), and also Meinhof, Afrikanische Religionen, p. 32, Berlin 1912.

(Third Series of Notes beginning on p. 53.)

1. *ụa*, interjection, expressing distress or pain.

2. The boy's name, not previously mentioned. It is not of Kamba origin. Proper names are rather uncommon in Kamba folk-lore.

3. According to native law, the elder brother of the deceased inherits the widow. Vide further The Akamba, pp. 84 seq.

4. *kwæma* 'to be unable', 'to be unwilling'. Cf. NKG, p. 58: 47.

5. *kwanea* = *kwɪanea* 'to grow up', 'to increase in size'.

6. *wuŋgu*, or *uŋgú* 'the space underneath the bed, between the bottom of the bedstead and the floor, in the *wẹ*, the innermost, partitioned, portion of the hut where the wife (and the husband) have their sleeping place, whilst the children sleep in the outer portion of the hut.

7. Cf. Note 3 immediately above.

8. *maṇa* means 'for no particular reason', 'gratis', 'to no purpose'.

9. It is common enough for rats to congregate underneath the bedstead in the *wẹ*, where they come to seek food. One of my Kamba riddles, runs: "What is it that waggles and makes a noise under the bed in the *we?*" (*musɪŋgɪla uŋgú wa wẹ?*), and the answer is: "The tail of a rat" (*kɪpɪpɔ kɪa mbɪa*).

10. *kwɪkulanɪlɪa* 'to revenge oneself'; *kukulanɪlɪa* 'to avenge someone', < *kukulanɪa* 'to exact revenge'.

11. Vide Part I, Notes 24 and 20.

12. Possibly from *kuɓɪpa* 'to hide', 'to conceal'.

13. The young Kamba wife is still described as a "girl", at any rate until she has had her first child.

14. The prefix *ka-* often expresses contempt. Vide NKG, p. 42.

15. *mæpɔ*, contraction of *ma ɪpɔ* ('father'). The brother wanted to kill him.

16. = *mọạ*. In ordinary speech vowels are not infrequently diphthongized. Vide NKG, p. 26.

17. The Akamba excel all other East African tribes in the art of making chains for ornamental purposes. About the tools used in this manufacture see The Akamba, pp. 530 seq.

18. *kakulu*, diminutive of *kɪkú* 'calabash'.

19. *kwɪmba* 'to swell'. The lengthening of the vowel expresses intensity.

20. The narrator aims at describing how the fingers and toes gradually increase in growth and finally become a human being.

21. *kwɪ*, a particle implying comparison.

22. *kalıgga*, dim. of *kugga*. Vide Part I, Note 94.

23. On the method by which comparison is expressed through the affix -*agg*-, vide NKG, p. 49.

24. Her husband being alive, he was still the owner of his cattle, and his wife consequently considered she had a right to kill one of his beasts.

25. The principal weapon of the Akamba. The spear is not used by them.

26. *kwoɓæsu̯a* 'to watch for', 'to lie in wait for' (enemy or game)'. < *kwoɓa*.

27. What is meant here by 'at the top' (uppermost), I do not know.

28. *kuuma* (*kwọma?*) 'to mock', 'to taunt'. Identically the same word as *kwọma* 'to bite'?

29. < *kukuṇa* 'to beat', 'to strike'.

30. Iterative form of *ku̯a*, 'to eat'.

31. Vide Note 41 above.

32. 'To be about', 'to be busy with' is in Kikamba inter alia rendered by *kæ*, a verb (an irregular infinitive?) which I cannot explain. Vide further NKG, p. 59.

33. Especially the males of the young people among the Akamba are much given to sauntering about more or less aimlessly. Times out of number, when on meeting individuals I asked them, where they were going, I got the answer: "I am only out for a walk".

34. By this they are presumably referring to some step-brother or -sister of theirs, although, why the children are here mentioned I do not understand, seeing that they have no part in the following.

35. The narrator points out a certain distance.

36. Exclamation, usually one of annoyance, but here denoting astonishment.

37. According to my informant, a "white" (light-coloured) snake, bigger than a python. Presumably a fabled animal. Cf. The Akamba, p. 327.

38. Of the use of *kulæa* 'to refuse', for expressing a negative sentence, many examples are found in the foregoing. Vide NKG, p. 58: 47.

39. The narrator points out a distance in the landscape.

40. (Sing.) *ukıgga*, a "horsehair" from the tail of a zebra or giraffe.

41. *kukwea* 'to die' (at a certain place), < *kukwa*.

42. Vide Note 33 here above.

43. Here I do not quite understand the construction.

44. Meeting a stranger in the wilderness amounts very much to meeting an enemy.

45. *nakutía*: as to the diphthongization, see Note 16 here above.

46. *pu̯uh*, interjection, 'completely', 'altogether'.

47. Vide Note 39.

48. Literally: "the women's hand (left) and the men's hand (right)". As to these expressions see further The Akamba, p. 104, Note 2.

49. Interjection, expressing displeasure or annoyance.

50. About the verbal prefix *-ko* (which seems to be restricted to western Ukamba) and its meaning, vide NKG, p. 56.

51. *kukwa* 'to die'. Vide Note 41 here above.

52. *kupɩululukɩḻa* < *kupɩuḻuluḵa* 'to go round' (a person or a thing).

53. *kwaluḵa* = *kusɩ̯o̠ka* 'to return'.

54. In the foregoing there has been no mention of any river but only of a pond, *ndɩa*. This word, does, however, less signify a pond according to European notions — such a thing being rare in Ukamba — but primarily the deeper and broader portion of a river, particularly such a part of it as retains its water even through the dry season.

55. *kutoa* 'to rise upwards' (as smoke).

56. *kwakwan̠a* (intr.) 'to flame', 'to burn'. Is not a reciprocal form of such verb as *kwaka*.

57. *kuβoa* 'to become cold', 'to expire'. Cf. the adjective *-βo̠* 'cold': *manžɩ maβo̠* 'cold water'; *wɩ muβo̠?* 'do you feel cold?'.

58. *kwapuḵéa* 'to make way for' (a person) < *kwapuḵa* 'to get out of the way.'

59. *kuuéa* 'to cook for' (a person) < *kuua*.

60. *au̯* '(your) father'; *nau̯* '(my) father'. Mostly used by children, Vide The Akamba. p. 99.

61. They were to come back and pay the bride-price.

62. The narrator points out a certain distance.

63. Moon was the elder brother and ought therefore, according to native law, to obtain a wife before Sun.

64. *o̠nɩḻa* 'to see' (something in a certain place) < *kwo̠na*.

65. Intensitive cum prepositional form < *kuṯolæka* 'to be driven away by fire'.

66. A typical example of how a Kamba woman puts curses on a wayward son. The ban is, however, capable of being lifted, if the offender makes atonement. About maledictions see The Akamba, p. 102, and Index. Cf. also Tale 2 above, and Note 25.

67. As to how a son is given blessing by his father, vide The Akamba, p. 184.

68. *kɩβaḻo* 'district', 'tract of country'. Cf. Note 55 above.

69. Presumably he had changed himself into a bird.

70. *kwɪɓasɪa* 'to ask'.

71. *kukɪnɪa* 'to tread', 'to step'; *kukɪnɪaŋga* 'to knead' (with the feet).

72. Maize und beans, boiled together.

73. The name of the girl. About Kamba names of persons, vide NKG, pp. 81 seq.

74. = *ɪoka* in western Ukamba. NKG, p. 12: 4.

75. Possibly a *ŋgumu* 'tortoise' is meant here.

76. Presumably the man's name.

77. About the meaning of *ɪta*, vide The Akamba, p. 193.

78. *kukɪlɪa* = *kwapuka* 'to make way', 'to move to one side'.

79. *ŋgusu* bag of leather (often goatskin) in which sundry small-sized articles are kept, when travelling.

80. *kɪu* "the hen-house" within a Kamba hut. It is often constructed of pieces of some large clay vessel, set on edge. It is closed on all sides except for an opening for the hen.

81. *kuúsua* 'to become filled'.

82. *kwalɪkɪa* 'to crack', 'to hatch out' < *kwalɪka* 'to crack', 'to split'.

83. *mwæu* 'white', and *mwɪu* 'black': often used in describing light-complexioned and more dusky women, respectively. Those of a lighter colour are generally considered the better-looking.

84. That is to say, without paying any bride-price.

85. It may be supposed, that here are meant the two grinding stones used in grinding the grain. In that way every woman in Ukamba has, every day, to "take hold of" two stones.

86. The senior wife (the one first taken by the man) is styled the "big" wife. She is a sort of chieftainess of subsequent wives. Vide further The Akamba, p. 80.

87. *kwanna* 'to take down' something, from the rafter in the hut. On this, as on the bed posts, utensils are hung up, inter alia the women's bags.

88. Vide The Akamba, p. 542, fig. 167.

89. In the beehive-shaped Kamba huts the roof is supported by a single pole (*kɪtuɔ*). Vide The Akamba, p. 436, fig. 125: 6.

90. *kwalula* (trans.) 'to turn back', 'to fetch back'.

91. *kata*: dimin. of *uta* 'bow'. With this word the girl is alluding to her bag, which she likens to a young man's bow. In the same way as he usually carries his bow with him whereever he goes, so does the girl carry her bag.

92. = *mo*, the women's digging-stick. Vide The Akamba, p. 503, fig. 144.

93. Dimin. of *nɪuŋgu*.

94. *kɪβaṯa*: the place by the wall just within the door where firewood etc. is kept.

95. She does not herself know, for what reason she is forbidden to touch two stones. It is only what she has been ordered to do by her father who dwells in the river.

96. *kwambɪḻa* 'to do again', 'to repeat'.

97. *kwɪŋkɪa* (refl.) 'to throw oneself'.

98. < *mwaɪ* 'moon', name given to a boy born during the new moon. Vide NKG, p. 82.

99. Vide Note 77 here above.

100. *kɪβaṯa*, vide note 94 here above.

(Numeration begins afresh on p. 72).

1. *kwɪlela* < *kwɪa* 'to put'.

2. *ɪndo* embraces, strictly speaking, cattle as well as sheep and goats.

3. *kwɪsa* 'to come', used pleonastically. NKG, p. 58.

4. *ɪanžo*: site where a village or hut once has stood.

5. *tuə* ('you') is often suffixed to a proper name in addressing a person, NKG, p. 51.

6. *kwɪpasɪa* < *kwɪpɪa* 'to herd' (cattle).

7. *ṇdwekɪlə* is a cross-board for the feet at the foot-end of the bed. The husband invents an excuse for luring his wife down to the river. The Machakos district is very bare of vegetation, and trees of any considerable size are only found along the water-courses.

8. *kulɪka*, literally 'to enter', is in narrative form often used in the sense of 'to continue', or sometimes even 'to begin'. Cf. NKG, p. 60.

9. *kulæa* 'to refuse' is often used to express a negative form.

10. *kuua (kuuwa?)* = *kupoa* 'to buy'.

11. *kukɪḻu*, auxiliary verb with following infinitive, conveys a meaning that something is presently going to happen. Cf. NKG, p. 61.

12. *kukwatéa* 'to grasp', 'to catch hold of' (something for somebody). < *kukwata*.

13. *ma utuɪ* < *kutua* 'to live'. *mutuɪ* 'neighbour'.

14. Both sexes of the Akamba deform 2—6—8 of the teeth of the upper jaw by chipping. For further particulars, vide The Akamba, pp. 392 seq., and figs. 104—108.

15. The Akamba take out two front teeth in the lower jaw.

16. The natives themselves give as one of the reasons why they deform their teeth, that they may be enabled to spit "nicely" (artistically).

17. *kuumba* 'to form' (pottery, especially), 'to create'.

18. According to one of the few myths I was able to

discover among the Akamba, there came of the first men one pair — a man and his wife — out of a termite hole (*mu-pumbɪ̱nɪ*). Vide the Akamba, p. 252, and Tale 31 below.

19. *kumunda* 'to continue'. NKG, p. 60.

20. *matɪaɪ̭* 'they did not possess'. *t* in the negative particle *tɪ* is very frequently omitted.

21. *ɪsɪ̭o*: beans and maize boiled together.

22. < *kutændea* 'to be smooth', 'slippery'.

23. It is presumably meant that they found clay suitable for the manufacture of clay vessels. Such clay is not found everywhere in Ukamba. Vide the Akamba, p. 536.

24. *kuulúa* 'to stir (about)' — as the contents of a cooking pot; 'to mix'.

25. Interjection expressing astonishment.

26. *kɪlæɪ*: a kind of blue glass beads of older type, which in 1912 were only worn by older married women. Cf. The Akamba, p. 376.

27. *kwa̱ka* 'to be busy with'. Vide NKG, p. 59.

28. Vide The Akamba, p. 153.

29. The old men spat three times across the women's extended hands. As is well known, spitting is by many people regarded as possessing a benign or protective import. Of this I found many examples among the Akamba. Vide The Akamba, Index.

30. *kwɪwa* 'to be ripe'; adjective of the n-class: *mbɪu*.

31. In many parts of Ukamba it is a very common practice to mount guard, not only in the daytime but also at night, over the ripening crops in the fields, in order to protect them against depredatory animals.

32. The fact that the Akamba do not use the spear has already been pointed out.

33. "Suitor" may here be the best translation in view of the fact, that the man has not yet taken her home as his wife but is still paying bride-price for her. His being called *mupo̱nɪ* would, however, seem to indicate, that he is already looked upon as her husband. About *mupo̱nɪ* see further Note 53 above.

34. Vide Note 60 here above.

35. *kusæmbaṉɪ̭a* 'to run a race'. < *kusæmbaṉa* < *kusæmba*, 'to run'.

36. < *o̱ka*, *æ̱a* 'he came, he said'.

37. *kukɪsɪ̭a* 'to make to run away' (kiswahili *kukimbiza*).

38. *até*: particle attached to the end of a verb, usually for giving more point to what follows.

39. *kuuggama* literally 'to stand upright'.

40. About the salutation *wakɪ̭a*, and the answer *aah*, vide Note 86 of the foregoing numeral series (p. 112).

41. *kuɓɪkɪla* 'to follow'.
42. *kusɪ̯ua* 'to reap' (maize).
43. *kuɓɪ̯uɓa* 'to be warm', 'to become hot'.
44. *kupaɪ̯a* 'to beg (somebody's pardon; 'to reconcile) by means of a peace-offering'. It is presumably meant, that this was done by the woman receiving the ram for a present.
45. The Akamba grow a red-flowered Nicotiana species, and use tobacco both for smoking and in the form of snuff. Snuff is ground between two stones. Vide further The Akamba, pp. 522 seq.
46. When the youth saw his mother again, he did not weep but when he had taken snuff, the tears came into his eyes. Quite small Kamba children, when having been left alone at home by their mother, will sometimes weep for joy on her return.
47. *kwa*, a particle often used immediately before an imperative.
48. < *mæ̯po* 'eyes', another example of the diphthongization one frequently meets with. Vide Note 16 (p. 113).
49. < *kupía* 'to grind'. Cf. Note 45 here above.
50. *kwɪkɪlɪ̯a* > 'to pour', or 'to stuff' (into something); *kwɪkɪ̯a*, 'to put'.
51. *kunɪ̯wa* 'to take snuff'. The primary significance of this word is 'to drink'. Also in other Bantu languages the word for snuff-taking (and smoking) is the equivalent of "to drink". Such is the case in the Kimbundu language ("Instead of saying "to smoke tobacco", one says "to drink tobacco", smoke being classified with the liquids"). Chatelain, Folk tales of Angola, p. 258.
52. The snuff was so strong that tears filled his eyes. Cf. Note 46 above.
53. An onomatopoetic word: it imitates the rattling of the seeds and the pebbles contained in the calabash, that the witch-doctor uses in divination. See further The Akamba, p. 258, fig. 60.
54. The fee for having one's fortune told. Formerly the payment consisted of two arrows, or some foodstuffs, but nowadays (1911) the fee is usually paid in cash — a few cents.
55. That is to say on that piece of leopard skin over which the witch doctor shook out his magic seeds and pebbles. The fact that a leopard skin, or a piece of such a skin, is used to pour out these objects on is explained by the fact that the natives ascribe a special power to the leopard. Even claws and whiskers of leopards are often used for magical purposes.
56. The idea in this story is most probably as follows: The man that first met the diviner obtained such satisfactory

proof of his capacity that the rest became eager to look him up and put their luck to the test. And this is what happens in real life: if a diviner's forecasts are found to materialize, then his practice will rapidly increase.

57. = *aúma*: another instance of the diphthongization already mentioned.

58. Reciprocal form < *kulæa* 'to refuse'. Infinitives are not infrequently used as substantives. See NKG. p. 42: 25.

59. *kuбɪgguéa* 'to open for somebody' < *kuбɪggua* 'to open'. < *kuбɪgga* 'to shut'.

60. < *kupɪ* 'to go'. *p* is very often omitted in this verb.

61. About the "tail" of the Kamba women (*mupɪta*) see Note 92 above, and the Akamba, p. 373, fig. 77.

62. The loin-cloth of the Kamba women is a rectangular piece of cloth, no bigger than it can be covered by a hand. See The Akamba, p. 374.

63. *kukunamea* 'to stoop down towards (something)'. < *kukunama* 'to stoop down'.

64. This literally means 'he who feeds the poor'. < *kuбona* 'to be satisfied', 'to have had one's fill'.

65. This is the first time I have found the Akamba deal with such high figures. This is either because the tale is of alien origin, or it may be that the narrator wishes to show off his mathematical learning. The fact is that he was once a teacher at the German mission station at Myambani.

66. *kula* 'each'. Used in this form independently of what class its substantive belongs to.

67. 'Medicine' is generally called *mutɪ* (herb, tree), when it is a question of actual remedial agents, whilst *mupæa* (< *kupaca* 'to be clean', 'to shine?') as a rule signifies magical medicine.

68. *mbosɪla* 'canine tooth'.

69. *kupɪggɪpa* 'to tremble', 'to totter'.

70. < *mutɪ* 'tree'. This is an example of the use of the prefix *ma-* in a collective sense. See NKG, p. 38.

71. *kuɪggɪбa* 'to be (become) numerous' (< *ɪggɪ* 'many'). *manžɪ nɪmaɪggɪбɪɔ usɪnɪ* 'the water in the river has risen'.

72. *uбæa* 'horn', plur. *mbæa*: *mbæa sɪa gombɔ* 'the horns of the cattle'.

73. In the way of provender, when travelling, gruel is carried in a calabash bottle (*kɪtætɔ*), fitted with a carrying-strap. This gruel is at the same time both food and drink. — The word for 'calabash' is generally *kɪkʉ*; *kɪmǽ* is a large calabash for beer, at the side bored with a hole through which the beer is poured out; *nžælɔ* is a piece of calabash shell used as a dish, plate, etc.

74. *nðua* (*ndua*): gruel without any addition of milk. Cf. The Akamba, p. 513.

75. *kukæṉea* < *kukæṉa*, in the strict sense 'to become visible'; corresponds here to *kuumɪḻa* in western Ukamba.

76. In foregoing tales it has repeatedly been pointed out, how the Kamba women are working on their bags when not otherwise occupied.

77. *ɪsɪ̯o*: maize and bean boiled together. See the Akamba, p. 513.

78. *waɪ̯a*, salutation used by men of about the same age. Answer: *waɪ̯a*. See NKG, p. 100.

79. 'No' is in eastern Ukamba often expressed by *ækaɪ̯*, in the west usually by *aɪ̯ə*. See NKG, p. 13.

80. *kuuéa* 'to cook for someone'; < *kuua* 'to cook'.

81. *tæṉə*, *maúmuə*: the narrator diphthongizes the final vowels of these words. Several examples of this are found in the foregoing.

82. Cf. Tale 24, and Note 18 here above.

83. *mba-aɪ̱mu* or *mba-kɪ̱mu* (*mbaɪ̯* 'clan' and *aɪ̱mu* 'ancestral spirits') is a Kamba clan of actual existence and, according to tradition, the oldest one of them all, tracing its descent back to the first human beings. See The Akamba, pp. 125, 136.

84. Nzaue is a rock in the Kilun'gu district, south-western Ukamba. According to the myth, Mulun'gu, the Creator, cast a man and a woman down there. See the Akamba, pp. 125, 252.

85. *unɪ̯aɪ̯*, plur. *nɪ̯aɪ̯* 'footprints'. *maɓaŋgu*: spoor of cloven-hoofed animals.

86. Similar legends about footprints on the bare rock are met with in various parts of the world. A. Werner recounts a similar myth from the Yao (The natives of Brit. C. Africa, p. 70, London 1906).

87. < *indɪ̱mo*. See Note 81 here above.

88. According to another Kamba legend [1], Mukamba, Mukikuyu and Mukavi (Masai) were three young men who were the sons of the same father. In the extreme east of Ukamba, Mukala (Galla) often displaces Mukavi as the third brother.

89. The natives are much addicted to fat. When they had killed an elephant, they used to cut away the fat adhering to the walls of the intestinal cavity. I have seen them eating large quantities of this in its raw state.

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[1] I have it written down, but as it is one of my very first Kamba texts (before I had throughly mastered the Kamba language) I have not included it here. My informant, it should be noted, used a very simplified form of the Kamba language, in order that I should understand him. A digest of its contents will be found in The Akamba, p. 353.

90. *mbolwɪ* 'wooden hook'; used, inter alia, for the suspension of bee-hives. See The Akamba, p. 495.

91. The writer has with his own eyes seen, and photographed, natives wriggling into the interior of an elephant after having pulled out the entrails.

92. The diminutive prefix is here put in with a derogatory or pitying meaning. See NKG, p. 42: 26.

93. *kwɪsaa*, iterative form of *kuḁa* 'to eat'.

94. *kuɓɪŋganeṣḁa* < *kuɓɪŋga* 'to shut'.

95. < *kwa̱* 'to divide'.

96. < *kwɪa* 'to put'.

97. *ú*: implied *undu* (thing, manner, mode).

98. *-ɪ̱kə*, adj. < *kwɪ̱ka* ('to do', 'to act').

99. *kwɪ̱kɪka*: to be possible of achievement < *kwɪ̱ka*. The verbal suffix *-ɪka* expresses possibility.

100. a figurative or proverb-like expression.

Comparative Notes.

Tale 1.

The Shambala (Usambara, Tanganyika Territory) have a tale about a calabash that talks and grows, until it reaches the size of a house, when it gobbles up all the people in the village with the exception of an old woman (A. Seidel, Geschichten u. Lieder d. Afrikaner, p. 174, Berlin 1896; Basset, Contes populaires, p. 297, Paris 1903). Another talking pumpkin-monster who swallowed up a whole population is found in a story of the Amiramba, central Tanganyika (A. Werner, Myths and Legends of the Bantu, p. 217, after F. Johnson, Kiniramba Folk-tales, Bantu Studies, vol. V, p. 334, 1931). In a Tonga tale there occurs a gourd plant which produces a fruit that can speak; the plant grew up out of the eye of an ogre (Junod, The Life of a South African Tribe, II, p. 240, Neuchatel 1913). In this connection may also be mentioned a Zulu tale in which a calabash changes into a child (v. Held, Märchen u. Sagen d. Afrik. Neger, p. 91, Jena 1904). In Sesuto and Xosa tales a **zimwi** (ogre, = the **eimu** of the Akamba) who dies, turns into a pumpkin-vine, which bears pumpkins of unusal size which chases some children (A. Werner, *op. cit.* p. 182; cf. also a similar story p. 215, "told in Swahili but apparently coming from the Yao tribe").

Tale 4.

Hollis (The Masai, p. 153) has noted down practically the same tale among the Masai: An old unmarried man, who lived alone in his hut, found one morning that his knee was greatly swollen. When he had waited for eight months, he took his knife and cut a hole in the swelling, and out came two children. He forbade the children to let in anyone while he was away, and only when they heard him singing a certain song, were they to open the door. Some of the old man's enemies learnt that song and tried to deceive the children into opening the door through imitating their father's voice, but in this

they only succeeded after having consulted a witch-doctor, exactly as in the Kamba tale. While in the latter they are made to be bitten by ants and a scorpion, in the Masai tale they have to eat an ant and a lizard. The Embu of Mt. Kenya have a variant in which a few details are identical with the Kamba tale, the name of the eldest child is also here Kathen'ge (Orde Browne, The vanishing tribes of Kenya, p. 212, London 1925).

The only further example known to me of children having come into the world out of a knee is given in a myth from Mkulwe district in the region of Lake Rukwa (Ikwa): one of the first ancestors of mankind, a woman, produced a child from a swelling on her knee (A. Hamberger, Religiöse Überlieferungen u. Gebräuche d. Landschaft Mkulwe, Deutsch-Ostafrika. Anthropos 1909, p. 298. Mr. S. Lagercrantz has turned my intention to this paper). "Strangely enough, there appear to be traces of some such belief in the most unexpected quarters. Miss M. E. Durham has pointed out that the Serbian word for 'race', 'seed', 'generation' (**koljeno**) had originally the meaning of 'knee'" (Bulletin of the School of Oriental Studies, vol. IV: 1, p. 188, London 1926. Review of A. Werner, African Mythology, in the "Mythology of All Races").

Amongst the Moi clan of the Nandi there is a tradition that the first Ndorobo gave birth to a boy and a girl. His leg swelled up one day and became pregnant. At length it burst, and a boy issued from the inner side of his calf, whilst a girl issued from the outer side. These two in course of time had children, who were the ancestors of all the people upon earth (Hollis, The Nandi, p. 98). The Wakuluwe, Tanganyika Territory, also say that the first woman brought forth a child in this way (A. Werner, Myths and Legends of the Bantu, p. 127).

In a Anyanja tale a woman gets a boil on her shin-bone, which swells until it bursts and out comes a boy, armed with bow and arrows, and followed by his dogs! (A. Werner, *op. cit.*, p. 127). The Baronga also have a tale of a boy who is produced from an abscess on his mother's leg, and is followed by two brothers (Werner, *op. cit.*, p. 218, after H. Junod, Chants et contes des Baronga, pp. 198, 200, Lausanne 1897).

Miraculous births form no uncommon motif in Arab tales. Cr. Basset, Contes populaires berbéres, p. 111, Paris 1887. Cf. also Tale 19 below.

To recur to the motif that man-eaters and other monstrous beings befool children into giving them admittance by disguising their voice, this may be said to be of fairly universal spread. From Africa I have collected several additional authenticated examples. It is thus related in a Basuto tale

that a man-eater worked a change in his voice on the advice of a wise person, by the method of burning a hoe and, when it was red-hot, picking it up with pincers and swallowing it. It went out by his anus! (Jacottet, Treasury of Basuto Lore, I, p. 64, Morija 1908; Jacottet, Contes populaires des Basutos, p. 73, Paris 1895). Among the Soubiya on the Zambesi there appears Seedimwe — a fabled being, maliciously disposed to humans, part man and part animal — who manages, after having disguised his voice, to inveigle some children to open the door to him, upon which he devours them (Jacottet, Etudes sur les langues du Haut-Zambéze II, Textes Soubiya, pp. 54 seq., Paris 1899). It should also be mentioned how in a tale from the Rabai tribe (Mombasa hinterland) the stupid hyena, advised by the ant-bear (*loma*), tries to change its voice by letting its tongue hang into an ant-hill till the ants had eaten off part of it (A. Werner, Some Notes on East African Folklore. Folk-Lore 1915, p. 68).

A detail worth noting in this story, and one fairly often recurrent in Kamba tales, is that of an **eimu** or other ogre, when defeated and lying in the throes of death, tells its conqueror to cut off its little finger, and that, when this has been done, thereupon return to life all the people and cattle that the monster has devoured. This motif occurs among the Wadjagga, the Taveta and the Masai, who are neighbours of the Akamba, as well as among the Masai-related Nandi, and in the case of all these four tribes the tales recorded (by Gutmann and Hollis) seem identical. A man-eating "demon" (among the Wadjagga a **Rimu**) devoured a whole tribe, people and cattle and all, only a woman with her young son managing to escape. When the boy had grown up, he killed the ogre, and when the latter felt that his end was approaching, he told the boy to cut off his little finger and his thumb (Hollis, The Masai, p. 22 — also recorded by Meinhof, Afrikanische Märchen, p. 317, Jena 1917; Hollis, The Nandi, p. 107). Among the Wadjagga, however, it is only the thumb that is cut off (Gutmann, Volksbuch d. Wadschagga, p. 83, Leipzig 1914). Cf. a tale from the Tharaka, neighbours of the Akamba to the North, at the upper Tana river (G. Lindblom, Outlines of a Tharaka grammar, with a list of words and specimens of the language. Archives d'Études orientales, vol. 10, p. 51, Uppsala 1926). In another Masai tale a warrior has a fight with a "devil", who had nine heads and a big toe. The devil had swallowed the man's brother. The warrior first cuts off one head and then another, and finally the big toe. Then every kind of animal came out of the toe, and lastly the warrior's brother (Hollis, The Masai, p. 116). In a Basuto tale it is a big toe that has to be cut off for a similar reason (Jacottet, Treasury of Ba-

suto Lore, p. 58) and from the Subiya on the Zambesi it is likewise, according to Jacottet, a toe which is concerned. From Jacottet's own translation it is, however, not clear, whether a little toe or a little finger is meant (Jacottet, Textes Soubiya, p. 61. Etudes sur les Langues du Haut-Zambéze, p. II, Paris 1899). Basset has the same motif in a Berber tale from Ouargla. A man gives battle to an ogre, who has swallowed his brothers, and deals him a fatal wound. The ogre then directs him to cut off his little toe, whereupon his brothers reappear from out of the wound (Basset, Nouveaux Contes Berbéres, p. 101, Paris 1897). Cf. also Tale 16 below.

It is not always a little finger, a little toe or a big toe that is to be cut off from the vanquished ogre. In a Masai tale there figures a monstrous beast in the shape of a man-eating bull which, in its death agony, seeks to save its life by exhorting its conquerors, a party of Masai wariors, to cut off its tail, from the doing of which the people devoured by tne monster were to return unharmed from out of its body (Merker, Die Masai, p. 225, Berlin 1910). The Akikuyu have a story about a girl who, going to fetch water, saw a large python basking in the sun. The monster, which had two mouths, followed her home and devoured the people of the whole village, except an old woman and her two infant sons. When the boys had grown up, they attacked the serpent with their swords and cut off its head and tail. Then all the people and all the goats that the python had swallowed came out of its body (W. E. H. Barrett, Akikuyu Fairy Tales, p. 112. Man 1912). To wind up with, there is a story from the Wadjagga in which a boy shoots an Irimu which, on the point of dying, begs the boy not to pull out any hairs from its head. This the boy is, however, wise enough to do, and for every hair he pulls out there returns some person or beast that the Irimu had devoured (Gutmann, Die Fabelwesen in d. Märchen d. Wadschagga, p. 240. Globus, Bd 91, 1907).

To my knowledge it is not customary, neither among the Akamba nor among their neighbours to cut off fingers either ritualistically or otherwise. It is, however, possible that the Kamba word for 'little finger', *kɪ̭a̱ kɪ̭a mwe̱la* (*kɪ̭a̱* 'finger') may hint at something in that direction if it be that *mwe̱la* is derived from the verb *kwe̱la*, which signifies 'to cut' (in a special manner). Perhaps the Akamba themselves are able to afford information on this point which, until now, I have unfortunately not especially considered, as it belongs to that category of questions which only present themselves to the student as he is working up his material. I have to content myself with remarking that such a custom occurs, or formerly occurred, in other parts of Africa as well as also outside that continent.

The Bushmen used to cut off the top joint of the little finger of the right hand on boys, and of the left hand on girls. "It is thought to make children live to grow up. It is done before they suck at all" (Bleek and Lloyd, Bushman Folklore, pp. 329, 331, London 1911; Bleek, A brief account of Bushman Folk-Lore, p. 17, London 1875). According to Stow, "the custom of cutting off the first joint of the little finger was almost universal among the Bushman tribes. The operation was performed with a sharp stone, and they believed that by this act of self-mutilation they secured to themselves a long-continued career of feasting after death" (Stow, The Native Races of South Africa, p. 129, London 1905). In this case the amputation thus appears to have been attributed with a life-giving import, just as in the folk-lore of the East African tribes. Also among Kafir tribes this custom is met with: "Some tribes, such as the Pondos and the Fingos, cut off the last joint of the little finger of the right hand. Two or three of the Zulu clans adopt this practice, saying that it is a sort of surname or badge of the clan, other Zulus not adopting the custom" (D. Kidd, Savage childhood, p. 49, London 1906).

According to an early account, the Hottentot women cut off "as many joints of their fingers as they have had husbands, beginning with the first joint of the little finger" (William Ten Rhyne's Voyage 1673. Churchill's Collection of Voyages and Travels. IV, p. 779, London 1732). Cf. C. P. Thunberg, Resa uti Europa, Africa, Asia II, p. 215, Upsala 1789. The Bergdama are also said to mutilate the little finger, "a symbolical rite associated with puberty" (Brincker, Die Eingeborenen in Deutsch Südwest-Afrika, p. 128. Mitteil. d. Sem. f. Or. Spr. Berlin 1899). On the other hand I have been unable to find any reference to this in Vedder, Die Bergdama, Hamburg 1923. As to whether the Hottentots, the Kafirs and the Bergdamas have borrowed this custom from the Bushmen, I cannot give an opinion.

As has already been alluded to, this kind of mutilation also occurs outside of Africa, and to this I shall here briefly refer. Examples of finger-mutilation are given in Encyclopaedia of Religion and Ethics (articles "Austerities" and "Mutilation") inter alia from India, Tonga (Mariner, I, p. 454; II, p. 210, London 1818), the Mandans, and the Cochimi (S. California). Among many of these peoples finger-mutilation is said to be of the nature of an offering. "The Cochimi cut off a finger from a daughter or sister of a sick man". It is similarly stated also as regards the Bushmen, viz. that they "in sickness sacrifice a joint of their fingers" (Farrer, Primitive Manners and Customs, p. 143, London 1879). In Melanesia, Australia and Polynesia it seems in many places to be custo-

mary that the mourners cut off a finger-joint at death (for Australia see J. Mathew, Eaglehawk crow, p. 120, London 1899. and E. Eylmann, Die Eingeborenen d. Kolonie Südaustraliens, p. 116, Berlin 1908). Examples from South America (regions on Rio de la Plata) and from North America (Tlingit, Haida, Blackfeet, Kiowa and others) of finger-mutilation at deaths — the relatives of the deceased person cutting off a finger-joint — have been adduced by Rivet (Les origines de l'homme américain. L'Anthropologie, T. XXXV). On the basis of this, E. Nordenskiöld (in Ymer 1926, p. 310) has classed "finger-mutilations at deaths" among those culture elements common to North and South America, that cannot very well be considered as having come into being independently of each other. The mere fact that finger-mutilation, as has been shown briefly above occurs in widely separated parts of the world, makes me inclined to believe that Nordenskiöld's theory is too precipitant.

To the examples of finger-mutilation, that have been given above, additions can be made from other sources. Even Herbert Spencer has touched upon this subject and mentions that "the Australians have a custom of cutting off the last joint of the little finger of females". He points, among other things, to an instance from the Old Testament, Judges I, 6—7: Adonibezek (the Canaanite) fled; and they pursued after him, and caught him, and cut off his thumbs and his great toes. And Adonibezek said: "Three score and ten kings, having their thumbs and their great toes cut off, gathered their meat under my table: as I have done, so God hath requited me" (H. Spencer, Principles of Sociology IV, pp. 55 seq.). Spencer's explanation of these and similar customs, that they were generally carried out for the purpose of marking subjugation, the slave's position towards his master, I do not here propose to discuss. It may, however, safely be rejected as being incorrect. Lastly, an example from Europe, from which it may not unreasonably be inferred that finger-mutilation was also practised by the ancient Celts: in one legend Ethne the Horrible is said to have cut off the ends of her children's little fingers to make them longlived, "for at first no children were left to her (but all died prematurely)" (Windisch-Stokes, Irische Texte III, p. 363, Leipzig 1891—97).

A thorough investigation into finger-mutilation throughout the world, its occurence and its reasons, would be desirable. Perhaps it will be necessary to study it, as Spencer has done, in association with other kinds of mutilation [1].

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[1] These notes I wrote in 1927, and during the past years I have collected more material on finger-mutilation etc. from different parts of the world.

Tale 5.

Hoodwinking a man-eater or other sort of ogre, who has captured a human being, usually (always?) a girl, and put her in his bag, by rescuing the prisoner and placing some other object into the bag, is no doubt a fairly common motif in folk-tales. Steere mentions from the Wanyamwezi a tale relating how a wizard carries off a youngster in a bag. At last they came to a hut where the boy recognizes voices of people known to him, and while the wizard is out they get him out of the bag, and put in snakes and venomous creatures (E. Steere, East African Tribes and Languages, Journ. Anthr. Inst., Vol. I, p. cli, London 1872). In a Suahili tale a *zimwi* (= the *eimu* of the Akamba) seizes a little girl and puts her into a barrel (*ippa*), which he was carrying. He comes to a village, which happens to be the girl's own home, and her parents release her. They then put into the barrel a snake and a swarm of bees and some biting ants (A. Werner, Myths and Legends of the Bantu, p. 180). In a Zulu tale a man-eater has put a girl in his bag, but she is taken out and the bag is instead filled with snakes, frogs, and the like (Callaway, Nursery Tales of the Zulus I: 2, p. 76; cf. D. Kidd, Savage Childhood, p. 233, a tale of the Tshindao-speaking people of Gazaland). The Basutos have a tale (the one mentioned under Tale 4 above) of how a man-eater put a girl into a bag, she, however, being rescued by her relatives, who instead put a dog and venomous ants into the bag (Jacottet, Treasury, p. 66, Contes populaires des Basoutos, p. 72). In a Fingo tale a Zimu carries off a small girl in a bag, and her rescuer fills the bag with snakes and bees; in a Pondo version also with ants (G. R. Veel, The voice of Africa. Africa, vol. III, 1930, pp. 104, 106). In Herero folk-lore figures an old woman who puts children into a bag, which she carries on her back. A girl whom she had put there is taken out by her companions who, instead, put in all sorts of "vicious and biting animals" (Basset, Contes pop. d'Afrique, p. 367, from Büttner, Märchen d. Ova-Herero, Zeitschr. f. Afrikan. Sprachen I, pp. 189 seq. Berlin 1887—88; this tale is also recorded by Seidel, Geschichten u. Lieder d. Afrikaner, p. 149). In one of the animal tales of the Masai the hare steals honey out of an elephant's honey bag, and puts in stones instead (Hollis, The Masai, p. 107).

One-eyed (*ŋđoŋgo*), and also cross-eyed (*ɩlaɩ*), people are

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It was my intention to write a special study on the subject. I have, however, handed over the material to Mr. S. Lagercrantz, who has carried the investigation further and written a paper on "Finger-mutilations and their distribution, especially in Africa" which, I hope that he soon will be able to publish.

in Ukamba, as in other parts of the world, considered to be more shrewd than people in general (G. Lindblom, The Akamba, p. 564, Uppsala 1920). In Akamba folk-lore also one-eyed people are not seldom more cunning than others, and know how to extricate themselves from perilous situations. Cf. Tales 2 and 11. Cf. also O. Dempfwolff, Die Sandawe, p. 162, Hamburg 1916. Among the Nandi "a one-eyed man and a one-eyed cow are considered lucky" (Hollis, p. 80). The well-known paramount chief of the Masai, Mbatyan, was one-eyed. This fact, according to Merker (p. 21), "hat zur Entstehung der Sage geführt, dass der Häuptling stets einäugig sein müsse und der Vater dem ihm später folgenden Sohn schon im Kindesalter ein Auge zerstöre".

Tale 9.

In many Kamba tales one of the leading parts is played by a human skull. It is able to speak and walk about, and its general behaviour approaches that of the **eimu** representation. It may be best practically described as a spectre. Probably human skulls are fairly widely to be found in African folk-lore. A Djagga tale deals with a skull, which, however, energetically maintains that it is not a "Totenschädel", but that it once was a human being (Gutmann, Die Fabelwesen in d. Märchen d. Wadschagga. Globus 1907 (91), p. 242). The next neighbours of the Wadjagga, the Wapare or Wasu, as they call themselves — have a story of a man who found a skull out on the plain, and it spoke to him. Astonished at this, he went home and related the occurrence to his neighbours, who refused to believe him. They went with him, however, to the spot, but as the skull made no reply when the man spoke to him, but obstinately remained silent, they declared him to be an impostor and beat him to death. Then the skull began to speak! (J. Dannholz. Im Banne des Geisterglaubens, p. 27, Leipzig 1916). It is very interesting to note that a story practically identical with this one occurs in Angola and also among the Lamba in the Zambesi basin (A. Werner, in her review of Dannholz' book in the Journal of the African Society, p. 159, London 1922). In another Angola tale "Skull" wants to marry a girl (Chatelain, Folk-Tales of Angola, pp. 243, 115). Speaking skulls also play a part in the folk-lore of Nigeria (P. A. Talbot, In the Shadow of the Bush, p. 275, London 1912). In a tale from Southern Nigeria a skull borrows one member after another, till he becomes a complete man (E. Dayrell, Folk Stories from S. Nigeria). In a tale from the Akikuyu, who are neighbours of the Akamba, the principal character is "the head of a Masai woman, with large ear ornaments". As,

however, I only know this story from its English translation, and the recorder simply calls it "the head", I am not prepared to determine whether thereby is meant an entire head or a cranium. The head in question appeared in the path of three Kikuyu warriors, who had gone off to steal cattle from a hostile tribe. It can walk and speak, and contrives ill-luck in various ways, but puts everything to rights again before it vanishes. Thus the tale is given a happy ending (Barrett, Akikuyu Fairy Tales, p. 112. Man 1912).

In this connection it may be mentioned how the Wapare, as also their neighbours, the Wataveta and the Wataita, in the Taita hills, execute a secondary burial of the skulls of their deceased relatives, by putting the skulls in clay jars, which are then deposited in the bush (Taveta), or placed in caves in a hillside, or underneath big boulders (Pare). The extent to which this burial custom is spread in Africa I do not know, but it would certainly be of interest to ascertain, whether its extent reveals any connection with the occurrence of human skulls as principal characters in African folk-lore.

Tale 10.

The detail of the two rats is met with in a Masai tale, whose construction for the rest is found in Tale 10 and other Kamba stories. A big dance was held, and at its conclusion one of the warriors present at the dance went away with three girls, sisters who wished to accompany him to his village (cf. Tale 13). Here human bones were scattered about the place, for he was in reality a man-eating "devil". When the girls discovered this they fled, but one of them was caught and allowed to live, on condition of her becoming the "devil's" wife. After a long time one of her sisters came to visit her, and was then killed by the "devil". At the same time she bore twins, whom the "devil" handed over to his wife to be roasted. But the woman hid them and roasted instead two rats. The children, both of them boys, grew up and the woman got them weapons, with which they killed the "devil" and his son, likewise evil (Hollis, The Masai, p. 144).

Tale 11.

In a Konde tale appears a man-eating ogre in the shape of an old, one-legged and one-armed woman (F. Fülleborn, Das deutsche Njassa- und Ruwuma-Gebiet, p. 333, Berlin 1906).

As to the sons of the one-legged woman taking out their eyes when preparing to go to sleep, this is a notion of which I have found no counterpart elsewhere than in a tale recorded

by Macdonald from Nyasaland (probably from the Yao). There a chief removes his eyes whenever he wishes to go to sleep, and places them in a basket (D. Macdonald, Africana, II, p. 324, London 1852). Macdonald expresses a belief, that "here we may trace some hazy ideas about the use of spectacles". To me it seems unnecessary, however, to connect this detail with spectacles, seeing that supernatural things occur in both tales.

A tail-bearing human being — or at any rate a being very human-like in its conduct — is one of the main characters in this story. Presumably, however, it is also here some sort of ogre that is meant. Strangely enough, I have hardly been able to discover any corresponding tailed figures in African folk-lore in other parts, but that fact, I am convinced, must be due to sheer bad luck, as in the interior of Africa conceptions of tailed human beings to our knowledge figured already in very ancient times among culture peoples. References as to this have already been given in the ethnographical notes. In a Tonga tale there appears a long-tailed ogre (Junod, II, p. 237).

On the other hand, I will take the opportunity of here pointing out that many African peoples believe, that high up in the air a sort of tailed human beings live. The Wapare, south-east of Kilimanjaro, simply call them *wa-kitse* ('those with a tail'), and one of the clans of the Wapare tribe also bears this name and is considered as being descendants of the tailed people. By another name it is called "the sun clan". Also cf. J. Dannholz, according to whom these tailed beings are some sort of spirits, partly benevolent ones who bestow cattle on mankind, partly malicious and bringing on misfortune (Dannholz, op. cit. p. 24). In Upare I have noted down a story about this kind of tailed human beings who dwelt in the upper air (publ. in G. Lindblom, Negerhistorier vid lägerelden, p. 137, Stockholm 1922). Similar motifs are to be found in the folklore of the Wadjagga (Gutmann, Dichten und Denken der Dschagganeger, p. 42, Volksbuch d. Wadschagga, p. 149); in Kiziba (a man has a tailed wife who flies up into the clouds: Rehse, Kiziba, p. 388) and among the Lango in Uganda (Driberg, The Lango, p. 217, London 1923). Also in West Africa these tailed human beings are met with. At any rate I know of one instance from the Bangala, who believe that such beings inhabit the upper regions of the air. They are said to be very fond of plantains, and when these fruits are ripe, they are in the habit of descending to the earth in order to steal them. In one Bangala tale a member of these airfolk lets down a rope and a man climbs up by it (Weeks, Bangala Stories, p. 460, Folklore 1901). Cf. also "tailed Heaven-

folk" in A. Werner's Myths and Legends of the Bantu (p. 76), which has appeared since I wrote these notes on the subject.

These conceptions, those still living in popular belief as well as such as figure as folkloristic motif, appear to be well worth further researches regarding their geographical extent in Africa.

The idea that man-eaters, or other more or less extra-natural beings, are able to smell the presence of a hidden human, may no doubt be accepted as a universal feature of folklore in different parts of the world and thus also in Africa, notwithstanding my not having found much actual evidence on that point. In a Boloki story (Congo) the ogre husband smells his wife's sister, who is hidden in the house, and something very similar happens in a Hausa tale (W. H. Weeks' review of Tremearne's book "Hausa Superstitions and Customs" in Folklore 1914, p. 141), as well as in one from the Berbers of the oasis of Ouargla (Basset, Nouveaux Contes Berbères, p. 101, the same story as mentioned under Tale 4 above).

Tale 13.

The handsome youth (in reality a man-eater or some sort of semi-supernatural being) who comes to a dance, where he makes an impression on the girls and entices one of them to come along with him, also occurs in Wadjagga and Masai folklore. Occasionally the ogre assumes the form of a beautiful girl, and then lures away with her some young man (Gutmann, Volksbuch der Wadschagga, p. 75. Globus 1907; Hollis, The Masai, p. 144). The ogre bridegroom appears in many African stories. Cf. Werner, Myths and Legends, p. 190.

Tale 14.

From the Duruma, west of Mombasa, A. Werner relates a similar tale (Myths and Legends, p. 186), but here it is a stone in the path against which one after the other of the girls stubbed her toes. Mbodze, the girl coming last, picked up the stone and threw it away. When the girls returned, the stone had become a huge rock which moved aside to let them all pass except Mbodze. Cf. also E. Kootz-Kretschmer. Die Safwa II, pp. 83, 199, Berlin 1927.

In a Nyanja tale is related how a youth named Makombe and his two brothers went out for a walk together. "They came to a stump of a tree, where a tree had been felled. It struck Makombe's foot, and he took a stone and struck at it". When they came back to the same place, there was a great

river in flood and a duck was swimming on it, smoking a pipe. The duck helped two of them across the river, but at first refused to assist Makombe, saying: "You were the one who struck the stump with a stone". This was repeated a couple of times (M. Holland, Folklore of the Banyanja, p. 131. Folk-Lore 1916, Vol. 27).

The Hausa, too, have a tale about a snake which bars the path against some young girls. He allows them all to pass except one (J. N. Tremearne, Fifty Hausa Folk-Tales. Folklore 1911, p. 343). In the tales that I have written down among the Akamba, snakes — or extra-natural beings in snake form — are but seldom met with. And yet snakes are by no means rare as central characters in African folklore, which of course is only what might be expected in view of the wide extent that snake worship, or the connection these reptiles have with the cult of ancestral spirits, has in Africa. In Taveta I noted down a story (not published) of how a girl went to cut grass for the cattle (which here, as among the Wadjagga, is kept kraaled). The rope she had for tying round the grass broke, and then there came a little green snake and offered to tie it up with his body if the girl would take him home and feed him. The girl fell in with the proposal, and the snake ate and grew big, until finally he swallowed the girl, her parents, brothers and sisters, and all the cattle. Much the same kind of tale has been published from the Wadjagga by Gutmann (Volksbuch d. Wadschagga, p. 41). Mention might here also be made of the fairly common tale motif of a girl marrying a snake. In a Djagga tale a girl falls in love with a large snake which devours people and cattle. She loves him on account of his beautiful skin (Volksbuch d. Wadschagga, p. 27). In a tale from Usambara a python changes into a handsome young man and then marries a pretty girl (in another tale from the same place the snake is a puff adder: Karasek-Eichhorn, Beitr. zur Kenntnis d. Waschambaa, p. 212, Baessler Archiv 1912). I have also recorded similar motifs from the Aluyi (Barotse: Jacottet, Textes Louyi, p. 67. Études sur les langues du Haut-Zambèze, Paris 1896), Basuto (Jacottet, Contes populaires des Bassoutos, pp. 214 seq., and Treasury of the Basuto Lore, pp. 126 seq.; cf. also Folklore 1904, p. 260) and Hausa (Folklore 1911, p. 346).

Tale 15.

Fratricide forms a not uncommon episode in African folklore. It is found in Tale 16. Jacottet cites examples from the Aluyi, Basuto and Zulu (Treasury of Basuto Lore, p. 60; cf. D. Kidd, The essential Kafir, p. 368, London 1904).

To the corpse maggot, that was taken out of the body of the dead man and taken care of by the wife, I have found no parallel in the folklore of the neighbouring tribes of the Akamba, but there is a real counterpart to it in the treatment of the dead kings of Ankole, Ruanda, Karagwe and Urundi etc., and, i. a., also of the king of the Wahungwe in southern Rhodesia. I here confine myself to refer to Frobenius' and K. Stülpner's studies on the subject, the "Seelenwurm" and the "Fananymyth" (vide Frobenius, Monumenta Africana, Erlebte Erdteile VI, p. 401, Frankfurt am Main 1929, Erythräa, pp. 141, 331, Berlin 1931, and K. Stülpner, Der Tote in Brauch und Glauben der Madagassen, p. 124 sq. Leipzig 1929 — Mr. S. Lagercrantz has turned my intention to this work). I may here add that, according to the traditions of the Kiwai Papuans (British N. Guinea), the population of that island came into existence through worms developing in a putrefying fish; one of them then began to grow larger and larger, till it developed into a man, Méuri, who was the first man in Kiwai (G. Landtman, The Folk-Tales of the Kiwai Papuans, p. 64. Acta Societatis Scientiarum Fennicae T. XLVII, Helsingforsiae 1917; Landtman, Ur sagans barndom, p. 49, Helsingfors 1917.)

The natives of Southern Rhodesia have many legends and stories about spirits and other non-human beings, living in lakes and ponds. In one of these tales a boy descends to the bottom of the lake, marries a girl there and remains there for several years. Cf. L. Frobenius, Erythräa, pp. 149 sq. In a Schambaa tale a beautiful and very fair-complexioned girl lives in a lake. A young man sees her, takes her along to his home and marries her. When presently, however, he discovers that she has the legs of a frog, and gives expression to the unpleasant surprise thus sprung upon him, she takes herself off. In this tale thus figures a genuine mermaid of a sort (Karasek-Eichhorn, Beitr., z. Kenntnis d. Waschambaa. Baessler Archiv I, p. 218, 1911).

Tale 16.

A similar story about a pretty girl (a feather placed out in the water, and so on) is to be found among the Akikuyu, who are neighbours of the Akamba (Man 1913, p. 24).

An interesting detail in this story is that of the wife cutting the little fingers and the little toes off her husband who has been killed, and then looking after them while they grow larger and eventually become a man. In this manner her husband comes back to her. Presumably this constitutes a further example of the life-giving import that appears to be ascribed

to the cutting off of the little finger, a subject already more fully discussed in Tale 4 above.

Yet another detail worthy of a brief pointing-out is that of the woman bringing up her sons as the avengers of their father's death. This motif recurs in many Kamba tales, and has also been recorded by Gutmann from the Wadjagga, in which case the enemy is a **rimu** (Volksbuch d. Wadschagga, p. 83), and by Hollis from the Masai (Hollis, p. 146).

Tale 17.

Originally Moon was the elder of the two brothers, but by his own doings he lost his rights of priority over Sun. The tale aims at explaining why the moon disappears at sunrise. Possibly it forms a combination of some ancient sun myth with an ordinary story. That at all events it is considered just a trifle out of the ordinary, would appear from the fact that the old woman who told it to the writer assumed a somewhat consequential air and took pains to point out that not just anybody was capable of reciting it.

The sex of the sun and moon, respectively, in myths from all parts of the world has been made the subject of research by L. Frobenius, and, therefore, I will here content myself with referring to his work in question (Frobenius, Vom Kulturreich des Festlandes, pp. 50 seq. München-Nymphenburg 1923). With maps of distribution of the sun and the moon as husband and wife, as brother and sister (the sun), and as brothers, Frobenius shows, inter alia, that the two heavenly bodies appear as brothers among the Gallas of Abyssinia, among the Wambugwe of Tanganyika, and among the Bushmen. To this may be added what I have here noted from the Akamba. Among the Pangwe on the Gabun river it is by stratagem that the sun gets the upper hand of his elder brother (Frobenius, Der Ursprung d. Afr. Kulturen, p. 137, Berlin 1898). F. is of opinion that this conception of the two luminaries as being brothers, judging from its present wide distribution in Africa, must be extremely ancient and now in a fair way of dying out.

Among the Akikuyu, neighbours of the Akamba, it is interesting to note that the sun and the moon are not brothers, but that the sun is the wife of the moon. When the moon comes to maturity, the moon fights and kills the sun, who then rises again (Routledge, The Akikuyu of British East Africa, p. 284, London 1910). In the myths of the Masai, on the other hand, the moon is the sun's wife; one day they fought (Hollis, the Masai, p. 273). The Ndorobo, too, make them quarrel, but in the source I have available no sex for the moon is however given (R. A. J. Maguire, Il Torobo, p. 262. Journ.

Afr. Soc. London 1928). One of Chatelain's stories from Angola is about "Lord Sun" and "Lady Moon", the latter being the former's wife (Chatelain, p. 135). In North Africa, with the exception of Egypt, the sun is female and the moon male (cf. Frobenius, p. 54).

In an Ewe tale from Dahomey "Sun" and "Moon" are "properly" brother and sister (i. e. of the same mother). Moon beguiles Sun into throwing her children in the water, and from that day they are friends no longer (Meinhof, Afrikanische Märchen, pp. 200, 330, Jena 1917).

Further, I wish just for a moment to dwell upon one detail in this story, namely that of the girl of the pond who commands the rising water to make way for Sun. The water then receded to one side of the pond, so that Sun was able to accompany the girl to her home in the depth of the water. This particular is closely related to legends of the "Red Sea Passage" type, of which it may be considered a variant and consequently as additional evidence of its occurrence in Africa. Other instances have already been given by Róheim (The Passage of the Red Sea, pp. 152—155. Man 1923), and also by the present writer in "Einige Parallelen zum Alten Testament aus Kavirondo." Völkerkunde, p, 158, Wien 1926. A few further examples are pointed out by me in my paper "Notes ethnographiques sur le Kavirondo septentrional", in Revista del Instituto de Etnología, T. II, p. 433, Tucumán 1932.

Tale 18.

The greater portion of this tale would seem to be a variant of No. 26 in Part I of this work, and to that I beg to refer. Its concluding section, in which an **eimu** comes into the story, hardly appears to have any connection with the foregoing. As to the final words tacked on to this tale, see Part I, Introduction, p. XI.

Tale 19.

The Tharaka, the neighbours of the Akamba to the North, have almost the same story about a female child coming out of an egg, which later proves to be a supernatural being (G. Lindblom. Outlines of a Tharaka Grammar, p. 53).

It may be accepted as tolerably certain that this narrative motif of a human being hatched out from, or coming out of, an egg is not infrequent in Africa, although I have further only noted it from the Basutos (Jacottet, Contes Populaires des Bassoutos, p. 155, where a woman "laid" an egg as large as that of an ostrich, which eventually developed into a hand-

some young man: p. 259: a man named Seetetelane found an ostrich egg and hid it away. One day a girl came out of the egg. The story of Seetetelane has, by Jacottet, also been included in "Treasury of Basuto Lore", p. 108, Morija 1908). In a Duala tale there figures a speaking egg (Lederbogen, Duala-Märchen. Mittel. a Sem. f. Or. Spr., p. 83, Berlin 1903).

As to the phrase at the end of the tale, cf. Tale 18.

Tale 20.

I have this tale written down in a version somewhat richer in details, but here I have given a briefer record of it for the reason that in the longer version the language is not so good *. Here the narrator straightforwardly states, that the stepmother held her stepson in aversion and, therefore, made up her mind to compass his destruction. She found an opportunity to do this while her husband, the father of the boys, was away at war. Both boys are here named Kamoye. When the woman's own son asked after his stepbrother, she said he had gone to call upon his **usú** (paternal or maternal grandmother). The boy went and looked her up, but she had not seen anything of the other Kamoye. After that he again asked his mother in vain after his stepbrother, but got no other information than that he had disappeared. When the boy that had been buried was found again and taken back to the village by his father, who had returned from the Masai country, the latter killed a ram and made a strengthening broth for the boy, whom he then anointed with fat. This rubbing with fat, mutton fat in particular, is often believed to possess a protective power. It is, moreover, resorted to for magico-religious purposes in large parts of Africa on occasions of most varying character.

Hollis records the same story from the Masai (The Masai, p. 195). The wicked stepmother appears, as we know, in folklore from all parts of the world, and is probably very widely distributed also in African tales, although I have not succeeded in coming across anything of particularly striking interest in that line. A stepmother tale from the Hottentots has been recorded by Held (Märchen u. Sagen d. afrik. Neger, p. 21, Jena 1904).

The idea of making, in a tale, a person disappear into a pit should very easily occur to people used to catching game in

* It is one of the first tales that I wrote down in Machakos before I had yet become fully proficient in the Kamba language, and my informant who was aware of this fact, suited his narrative style according to my standard.

pitfalls. No doubt, this motif will often be found in African folklore. In a Basuto tale a man is tricked into sitting down on a mat laid on some straw which is spread over a hole in the ground. He does not fall into it, however (Jacottet, Treasury of Basuto Lore, p. 72). In a Zénaga tale a man is likewise invited to sit on a treacherous mat of this kind, and he drops down a pit (Basset, Nouveaux Contes Berbères, p. 173). Cf. also two Konde tales by P. Berger (Konde-Texte, Zeitschrift f. Eingeborenen-Sprachen, XXIII, pp. 123, 142, Berlin 1933). The Sandawe have a tale very similar to the one here related from the Akamba, though with the difference that an ugly youth, actuated by jealousy of a handsome companion of his, who is a general favourite with the girls, leaves the latter at the bottom of a deep well into which he has descended for a drink of water. He covers the opening of the well with a skin which he fastens down with wooden pegs (Meinhof, Afrikanische Märchen, p. 319, after O. Dempwolff, Die Sandawe, p. 152 Hamburg 1916).

Tale 21.

This text may by classed among that group of tales which aim at explaining the origin of culture elements. Whether it is to be considered a piece of tradition in the strict sense, and thus representing Kamba belief as to the origin of the art of pottery-making, I am, however, not prepared to give an opinion upon. In a Basuto tale, described by Jacottet as a legend, a woman hits upon the idea of making clay vessels for cooking meat in (Treasury of Basuto Lore, p. 52).

Tale 25.

The young man went down a hole, into which the porcupine had disappeared, in order to recover his father-in-law's spear. For a long time he wandered underneath the ground, and came out in another country, evidently the abode of the ancestral spirits, where he met his deceased parents.

In a similar tale from Angola wild pigs do damage in a man's cassava gardens. He keeps watch with his gun, and manages to wound a pig. The pig makes off, and the man pursues it for a long while. While doing this he falls down a hole in the ground, lands in the nether world, and finds himself in a very large village ruled over by the King of the Shades, Kalunga. The king points out a man to him who is sitting by a fire and tending a wound, and asks if he knows him. "Yes", the man answers, "that is my kinsman who died a long time ago". — "Quite so", says Kalunga, "he is the wild pig

you fired at. Men often make mistakes like this", the king went on, "and do not always understand that the dead are in need of food. Let this be a warning to you, and do not neglect to make offerings to the spirits of your departed kinsmen, so that they will not need to visit your gardens in order to collect food" (A. Johnson, I Marimbans land, p. 274, Stockholm 1929).

The above is a brief summary of the contents of this tale, the inner meaning of which will be clear to the reader. In the Kamba tale no special stress is laid on this point. Its main purport being an explanation of the origin of tobacco. Possibly it constitutes a combination of two different motives: a moral-pointing tale and a myth of origin.

From the Akikuyu Routledge publishes a tale about a youth who wandered far underneath the ground in quest of his beloved, who sank into the earth when she was being sacrificed by her people in order to procure rain (The Akikuyu, p. 288). In one of Chatelain's Angola tales a witch-doctor opens up a passage underneath the ground, in order to fetch back the deceased wife of a chief (Folk-Tales of Angola, p. 225, Boston 1894).

The passage to a world underneath the ground is also a motif in tales of the Baganda, Bahololo and Mbundu. See E. Brauer, Züge aus d. Religion der Herero, p. 12, map 1, Leipzig 1925.

Tale 31.

Myths of origin, in which we are told that mankind as well as animals have emerged from the interior of the earth, are no doubt to be found among peoples of different parts of the world. According to a Basuto legend men and animals originally came out of a great hollow which opened into a cave. In a Twi tale (southern Togo) it is related, how, in the beginning of time, a mountain appeared on the face of the earth, in the same way as a tumor may form on a man's body, and when the mountain broke up, there poured out of it men and women, animals and plants (R. Karutz, Afrikanischer Mythos, "Die Drei". VII. 1927, p. 275: from texts compiled by the Basel Mission).

Possibly these conceptions have been built up analogously to the parturition process, that is to say, "Mother Earth" brought forth the first human beings from the depth of her womb (cf. Danzel, Probleme d. Afrik. Ethnographie im Lichte Völkerpsychologischer Fragestellung (Prolegomena). Mitteil. d. Mus. f. Völkerkunde in Hamburg, p. 52, Hamburg 1928).

Tale 32.

In the Introduction to Part I, I have already pointed out that this tale is the only one in the whole of my collection that I am, with certainty, able to describe as an importation, insofar as Lue is identical with the Perso-Arabic mythical bird, the Roc, of Arabian Nights *. The Akamba may quite possibly have heard of him through the Swahili. In this connection may also be taken into consideration what Marco Polo relates of this bird from Madagascar (The Thousand and One Nights, translated by E. W. Lane, III, p. 90, London 1841). Although I have not found the motif among any more peoples in East Africa, it may be presumed to have a certain distribution, at any rate in the Coast regions.

From the Duala in Cameroon we have an interesting tale about a gigantic bird which, most probably, is identical with Roc: In the olden days there existed in Africa a bird which was as large as two horses and measured 5 metres or more from the wing to wing. He could only alight on the strongest branches of the silkcotton trees. Three times a year he used to show himself, but nobody knew where he had his nest. He frequently ate elephants. He would seize an elephant by the throat and soar aloft with it. Then he let it drop to the ground, so that it was killed by the fall (Lederbogen, Duala-Märchen, p. 131. Mitteil. d. Sem. f. Or. Sprachen, Berlin 1902; Bufe, Die Poesie d. Duala Neger in Kamerun, p. 50, Archiv f. Anthropologie, Bd. XIII, 1915). It appears to me that tales of this kind probably occur in many places in the Sudan of the Mohammedans.

* From a phonetic point of view nothing would seem to preclude that the word "roc" might in Kikamba become "Lue": the language throughout changes *r* into *l*, with exception for the Mumoni District farthest north (see NKG, p. 15). Further, this word lacks class-prefix, a circumstance which *per se* does not, however, necessarily indicate that it is a loan-word (for substantives without class-prefix, see NKG, p. 44). Possibly "Lue" has the same root as *kɨluə*, a light-coloured hawk species.

Errata.

P. 32, l. 20. Insteel of *a̯ɪsɪa* read *ɪa̯sɪa*.
P. 44, l. 7. » » *mwmuankə* » *mwangkə*.

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KAMBA RIDDLES, PROVERBS AND SONGS

PAR

GERHARD LINDBLOM

III

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KAMBA FOLKLORE

III.

RIDDLES, PROVERBS AND SONGS

TEXTS, TRANSLATIONS AND NOTES

BY

GERHARD LINDBLOM

2. EDITION

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A.

Kamba Riddles[1]

"Riddle" is in Kikamba called *ndaį* and "guessing at riddles" is *kukwata ndaį* (lit. "to take hold of, to grasp riddles"). Anyone putting a riddle to another says *kwata ndaį*, and the person asked answers *nakwata* ("I've caught hold"). Then comes the riddle itself. Similar fixed formal openings for riddle-contests occur among a large number of Bantu peoples.

Like so many other African negro peoples, the Akamba — the grown-ups perhaps still more than the youngsters — delight in guessing riddles as a pastime, and they possess a rich store of them. Nevertheless the present little collection may well be considered fairly representative. I have gathered it together from West as well as East Ukamba (the Machakos district, Kikumbuliu, the parts about Ikutha and Kitui, etc.). Many opportunities have come my way while looking in at native huts in the evenings, when people often are fond of whiling away the time with riddle-propounding or story-telling before turning

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[1] The chief results of my investigations among the Akamba in the present Kenya Colony, made in the years 1911—1912, have been published in the Archives d'Etudes Orientales, publiées par J. A. Lundell (Upsala). They are

1. The Akamba in British East Africa, an Ethnological Monograph 2nd Ed., enlarged, 607 pp. Upsala 1920. *2.* Notes on the Kamba language, 100 pp. Upsala 1926. *3.* Kamba Folklore, I. Tales of animals, with linguistic, ethnographical and comparative notes, xii + 110 pp. Upsala 1926. Now in the press, there is further Kamba Folklore, II, with linguistic, ethnographical and comparative notes.

In all the above works as well as the present one, the native words are spelled in the phonetic notation of "Svenska Landsmålsalfabetet" (the Swedish dialect alphabet), which I have been using throughout my linguistic studies among the Akamba.

in for the night. And a good many riddles I have also got from my porters while halting on the march.

In their form the Kamba riddles differ from our European ones in as much as they, at any rate so far as I have been able to ascertain, are never given interrogatively. In substance they are, of course, interrogative, but never in form. For the most part they are so constituted as to be capable of solution by more or less hard thinking, just like our own riddles, but in the case of a great many this is impossible. One has necessarily to know it beforehand, if one is to give the right answer to a riddle of the latter kind. From our point of view, these *ndai̯* can hardly be called riddles, but the natives appear to make no discrimination between such and the other kind of *ndai̯*. Examples of the latter category are found in No. 108 and in Nos. 111 et seq. in the following. Among them, those of the simplest form are such as only consist of a few onomatopoetic sounds (No. 108). Another sub-group are those which consist of the word *na̱sa*, which I have translated into "I was near to . . ." (the auxiliary verb *kwa̱sa*, 'to come'? Cf. Lindblom, Notes on Kamba language, p. 58). Of this, Nos. 113 ff. are examples. In order to be able to give the correct answer to a *na̱sa* riddle one must know quite a string of them. Hence this group presents — perhaps more forcibly than any other — something which is essential in the application of Kamba riddles, viz. an endeavour to outshine the other fellow in the knowledge of riddles: when two outstanding riddle experts engage in an encounter, they exchange riddles and answers with a rapidity resembling two skilled fencers making thrusts and parries.

But even riddles that from a native viewpoint do not require to be known by heart but can by solved by thinking out, are not always solvable by a European. And even when told the answer he is often at a complete loss to understand it. The riddle appears to him meaningless, perhaps even outright stupid, which in reality is exceedingly rarely the case. For the riddles are largely founded upon matters of actual facts, such as elements of native culture, material as well as spiritual. At the same time they often give proofs of keen powers of observation, not least in the matter of details characteristic of animals, plants or natural phenomena. In a word, the European not infrequently

needs explanation given him in order to understand a riddle and its answer. In the following I have therefore included brief comments on the riddles. Lastly it may be mentioned that these are translated word for word, and that I have added a paraphrase when it seemed to me necessary.

And now let us turn to the material itself.

1. *ṇdaɓ̱ɨ̭a mupwḭ uɓŋguɨ̭a na mɨɓea ɨtaṯu.*
Me tell the rich man who makes open with entrances three.
— *mwa̱kɪ.*
— Fire.

Tell me the rich man that has three doors to his house. — The fire.

(*muɓea:* the cattle kraal gateway, consisting of an opening in the surrounding thorn fence. With the Akamba, the hearth is of the prevalent African kind, viz. three stones on which the cooking vessel, an earthenware pot, is placed.)

Another riddle about the fire goes thus:

2. *ṇdaɓ̱ɨ̭a mwana̱kə waṯu musæo muṉo na ndaɓwɨkɨḵa*
Me tell a youth our handsome very and he cannot possibly
ŋgua. — mwa̱kɪ.
be draped in a garment. — Fire.

Tell me the youth in our village who is very handsome but impossible to wrap a piece of cloth round. — The hearth fire.

3. *ṇdaɓ̱ɨ̭a mundu ú woŋgasɨ̭a sɨ̭a̱na ku̱. — ŋguḵu.*
Me tell person that lets suckle children foot. — Domestic fowl.
Tell me the being that feeds its children with its foot. — The hen.

(Alluding to the hen's habit of scratching the ground for worms, etc. The natives do not feed their chickens, but leave them to find their own food.)

4. *ṇdaṯa ɨ̭a munɨ̭ɨ̭ɓa ɨ̭ɨ(na) makundu kænda. nɪ ɨɨ̭u.*
Stick Munyiva's has knots nine. — Is banana plant.
Munyiva's stick has nine knots. — The banana plant.
(Munyiva is a common woman's name in Ukamba, < *kunɨ̭ɨ̭ɓa* 'to be small, or lowly'. A name given to a girl born at a time when her parents were poor, or when for some other reason scarcity of food was prevalent.)

(*ɪkundu* = 1. 'knot in wood'. 2. 'tied knot'. — *ɪ̯a ulí* 'rope knot'; 'sword-knot' is also called *ɪkundu*. — In Ukamba it is only rarely a woman is seen carrying a stick.)

5. *kɪ̯ændə mwɪ̯taŋgə!* — *mɪatɪnə.*
The beloved thing may ye strangle it! — The fruits of *Kigelia africana.*

Squeeze the beloved one eagerly!

(*kɪ̯ændə* is presumably the adjective describing an implied *kɪndu*, 'thing, object'. *kwɪ̯taŋga* is the intensive form of *kwɪta* 'strangle', choke'. The fruits of Kigelia, the sausage-tree, are used as a fermentative in beer-making. The epithet of *kɪ̯ændə* is well found, as it is only by the addition of these fruits that the beer, so dear to the hearts of the Akamba, is brought to its perfect state.)

6. *kaβætɪ kanɪnɪ kakuna ŋgwaɟa.* — *ŋðuuɪ̯.*
Wife the small one beats alarm. — A kind of water beetle.

A small woman makes clamour and uproar.

(*ŋðuuɪ̯* is the name of a small water beetle which agitatedly and without cessation runs hither and thither on the surface of the water. The women often make considerable hubbub in the village, especially when a number of them get together for the purpose of talking and working at their basket-plaiting.)

7. *ŋdaβɪ̯a mundu wændaa akɪ̯ua‿mbu.*
Me tell the man who when you walk cries for help.
— *kɪkú.*
— A calabash.

(*kuuá‿mbu* = crying for help with a sustained call "*uu, uu, uu*". In a high wind, when the women carrying their empty calabashes are going to draw water, a similar sound, though of course not so loud, may be heard as the wind blows across the open mouths of the vessels.)

Cf. "Who is it that goes singing to the cattle kraal, but returns from it silent?" — 'A milk calabash.' (These vessels thump against one another when empty, and make a noise, but not when filled.) *Hollis*, The Nandi, Oxford 1909, p. 134.

8. *taŋɪ̯a kau ɟomə.* — *ŋgola*
Separate the fight in the village square. — The beard-tweezers
na mutumía.
and the old man.

(*ŋgola* is a small, pincer-like instrument with which the beard is plucked out. When the men have nothing else to do, they are frequently seen sitting under some shady tree in the open space in front of the village, engaged in this occupation. Pulling out the hairs of the beard is a painful business, and therefore the procedure is likened to a fight. When all the hairs have been pulled out, the "fight" is settled. To remove the hairs of the eyebrows a still smaller and more dainty kind of tweezers are employed, known as *ŋgosə*.)

9. *sɪaɓúlana kɪtɪndɪoni na ndwɪmanɪa*
They commingle on the resting place and you do not know
ɪaku. — wea wa mbuɪ.
yours. — The hairs of the goats.

(Towards noon, sheep and goats are driven to a place outside the village, so as to rest in the shade of the trees during the hottest part of the day. This place is called *kɪtɪndɪo* < *kutɪnda* 'to stay, sojourn'. If a number of owners then have their animals in the same spot, they cannot tell from whose animals the hairs or the droppings on the ground originate.)

10. *aa* (a groaning sound).
Ah!

— *mutumía wanɪwa kalía (ka) þano.*
— The old man drank a little milk in the dry season.

(*kalía*, dim. < *ɪía*. Undoubtedly the diminutive is here purposely used, seeing that in the dry season the cows give but little milk. The riddle illustrates native humour. The sun is hot and beats mercilessly on the old man, as he is sitting in the open place (*thome*) of the village. He has a keen thirst, and he enjoys the milk intensely.)

11. *kalɪma katana utaɓandwa ŋgɪna.*
The little hill beautiful that is not sown with beans.
— *ŋgaþɪ ɪa ŋombə.*
— The hump of the cattle.
A beautiful little hill, on which one cannot plant beans.

(*ŋgɪna*, most probably the seeds of *Phaseolus Mungo L.*, green gram. The fields of the Akamba, at any rate in West-Ukamba, are generally situated on hill-slopes. The hump carried by their cattle is to their eyes a beautiful "hillock", and its flesh is considered a great delicacy.)

12. *kɪɓæ̨tɪ kɪ̨amɪ̨nɪɔ munda na ndukwǫna*
The wife has finished the field and you do not see
unɪ̨a̭ɪ̨. — nɪ kɪ̨ondo.
footprint. — Is bastsatchel.

What is it one does not see any trace of, when a woman has completed her work in the garden? — Her bast bag.

(In this bag are collected the products of the field. It is carried on the back and hangs in a leather strap placed across the forehead. *unɪ̨a̭ɪ̨* properly means human footprints, and is here probably used in order to mislead the person who is to guess the riddle. Track or trail of animals is called *ɪ̨lata.*)

13. *nɪggwɪnẑɪla nðɪ ɪkonɪka.*
I plant in the ground a digging-stick which will be visible.
— nɪ sɪ̨ukɪ ɪ̨a mwakɪ ɪ̨ata.
— Is the smoke of a fire in Yata.

(*nðɪ* is the digging-stick, about 3 m. long, that the men use when clearing new cultivating lands. Yata is a tract of wild country on the eastern bank of Athi River.)

14. *kɪɓæ̨tɪ kɪkalɪla ɪɓɪ̨la ɪtatu. — nɪ nɪ̨uggu.*
A wife sitting on stools three. — It is a cooking pot.
Cf. 1. supra. Cf. also the Swahili phrase "a grandmother sits on a stool and sheds tears".[1]

15. *ŋðuggululu akanɪ. — kɪlɪgga.*
A swallow among the women. — A bast thread.

(When not otherwise busy, the women usually work at basket-plaiting. Even as they walk along the path, they let their nimble hands weave the threads together, the latter then flitting to and fro, "swiftly, like swallows".)

16. *ŋdaɓɪ̨a mundu utɪndákɪþɪ*
Me tell a person who remains in one spot although travelling
na ndakaþɵmua. — kɪsæ̨ɓə.
and does not rest. — The wind.

(The wind is likened to a man who without resting travels across the land. The tree-tops continue to rustle although he, the wind, has passed on.)

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[1] *Velten*, Suaheli-Rätsel. Mitteilungen des Seminars für Oriental. Sprachen VII: 3. Berlin 1904.

17. *makwátana.* — *ŋžɪa na nžɪa.*
They catch hold of each other. — A path and a path.

(Two roads intersecting. Another form is *tumakwátana*, which presumably may be taken as a diminutive substantive, formed by the reciprocative form of the verb. In the answer the diminutive form would be *kasɪla na kasɪla*.)

18. *(k)unæŋga na (k)usælɪa.*
To give by offering a present without meaning it.
— *kɪmbu.*
— The chameleon.

Who puts out his hand as if offering a present, but immediately withdraws it?

(Alluding to the chameleon's way of catching at something, or beginning to move off. Slowly and, as it were, hesitatingly, he advances a foot, only to fortwith draw it back again. This he repeats several times, before he eventually starts off. Cf. 28 and 29 below.)

19. *mwɪtu wa nɪukwæthɪ.* — *ɪkolutwɪ.*
Daughter of a stout mother. — The wild banana.

(The wild banana plant is thick and swollen at the base, from which ascend thinner stalks. — *nɪukwə* = mother.)

20. *katuta kɪɓuɪo.*
A small object sweeps the threshing floor.
— *kasɪpə ka mbuɪ.*
— The tail of a goat.

(*kɪɓuɪo* = the dry and clean-swept piece of ground, where the housewife threshes her grain. Is often situated just outside the village. When at noon-tide heat the goats are driven to the village, this is the place where they like to lie down and rest, but it is their nature to move their tails from side to side. — *katuta*, substantive < *tuta* 'sweep, tidy up'. *kɪɓuɪo* < *ɓua* 'beat, thresh', with sticks.)

21. *ŋžuŋgɪ asuŋga mwalə alæa.* — *kɪtɪ.*
The dancer danced, the ankle chain refused. — A tree.

The dancer danced without the chains, ornamenting the ankles, moving.

(*ŋžuŋgɪ* is what an ardent and skilful dancer is called. In certain Kamba dances only the body is moved, while the feet remain stationary. In the same way, when the wind rushes through

the foliage of a big tree, the branches wave, but the trunk remains immovable.)

22. *kaβæti kanini kakwetiə mwænnu kuua nœsa.* — *nžuki.*
A wife small surpasses your mother to cook well. — The bee.

A small woman who possesses more skill in cooking than your mother.

23. *naþi zata ozeú na naszoka.* — *mœþo.*
I went to Yata just now, and I returned. — The eyes.

(From many places in the Kitui district one has a view of the Yata wilderness, see 13. It only needs a change in the direction of one's gaze, and one instantly "returns" from the place one has viewed.) Cf. this with:

24. *ni ku na ni kiswani.* — *zθa.*
It is here and is at Mombasa. — The famine.

(Since far back in time, East Africa, at intervals of about ten years, has been afflicted with periods of severe famine. The last important one ravaged the country in the years 1898—99. In 1908—09, i. e. shortly before my first visit there, a widespread scarcity of food prevailed in Ukamba.)

25. *masǽ masa mœanœnə.*
The gourd shells our father's are of equal size.
— *itu na‿nðı.*
— Heaven and earth.

(*isǽ* = a large gourd shell. The vault of the sky is likened to an upturned gourd-shell plate. Cf., Masai: 'I have two skins, one to sleep on and another to cover myself with'. *Hollis*, The Masai. Oxford 1905, p. 254.)

26. *ndei mwomo wazo wa kza.* — *musiə.*
A vulture beak its of iron. — An arrow.

27. *ndaβza mußwí ußuzá utǽ wa nžia.*
Me tell the rich man possessing wealth by the side of *nžia.*
— The road.
— *kikondu.*

Tell me the rich man that lives by the roadside.

Solanum campylacanthum Hochst.

(This species of Solanum grows in profusion along the paths and is usually covered with yellow, globular fruits, *ggondu. kußuzá* is the prepositive + iterative form of *kußua* 'to be rich'.)

28. *tutındaa tukıpı tukısịọka.*
We are in the habit of tarrying, when we go and when we
— *mọko ma kımbu.*
return. — The arms of the chameleon.

We dawdle when setting out on a journey and when returning.

29. *kıpuúlulu.* — *ıpo ịa*
Something turning round and round. — The eye of
kımbu.
the chameleon.

(Refers to the ability possessed by this animal of turning its eyes in different directions. Cf. *kupululuka* = 'to walk all round something'.)

30. *kịalo kıtǽ nžịọko.* — *manžı usını.*
A journey it has not any return. — The water of the river.
A caravan that does not return.

(*kaịalo* = 1. 'a journey'; 2. 'a company of travellers'.)

31. *ndombọịa nıkıpı nækısịọka.*
I waddle to and fro when I start out (and) when I return.
— *manžı mæ kıbulını.*
— Water is in a dipper.

(Water fetched up in a dipper waggles and splashes against the walls of the vessel. — *kıbulı* = large wooden dipper or ladle.)

32. *mapanžu matǽ mıua.* — *manžı.*
A thorn barricade it has not spines. — Water.
An impassable thorn fence, although without spines.

(*mapanzu* = the thorns forming the fence around the village. In the rainy season, particularly, the rivers swell to such an extent, that they may become impassable, among other things on account of crocodiles.) Cf. 94 and ff.

33 *mwælælu.*
Something moves hither and thither.
— *tımanžı twı ıtumanı.*
— A little water it is in the taro leaves.

(The taro plant, *Colocasia antiquorum*, is fairly generally cultivated in East Africa. After a shower of rain, water has collected in its leaves. When these are moved by the wind, the water swills around in its receptacle, but is not spilled out.)

34. *susú muị.*
Grandmother (is) clever.

— *walala mupagga ukatwika nzuggu.*
— She shapes earth is to become cooking pots.

Grandmother is clever. She turns clay into cooking pots.

(Manufacturing earthenware pottery is woman's work, but all women are not versed in the art. This capability of manufacturing, out of "earth", the most important household utensil is, especially by the menfolk, looked on as wonderful.)

This riddle belongs to the category of which it is impossible to guess the answer. That has to be known beforehand.

35. *ndaβia mundu ú mwændaa nakə nžiani na*
Me tell man that you walk with him along path and
ndækwiaa: tupemuə!
he does not say: let us rest!
— *kiu kia mundu.*
— The shadow of a man.

Tell me, who is the man you walk along with in the path and who does not say to you: "let us rest!" — One's own shadow.

36. *kilumi kitǽ ggui.*
A dance that has not a conductor.
— *matu ma matuma.*
— The leaves of the taro plants.

(When the wind agitates the taro plants, their leaves move about. *kilumi* is properly a women's dance, usually of religious import. Here it stands for dancing, generally. — *ggui*: at every dance there is a leader, who also conducts the singing. See The Akamba, p. 408.)

37. *gombə sia mundu‿ggia.*
The cattle of a poor man.
— *kiaiki.*
— The castor-oil plant (*Ricinus communis*).

(Poor people, who have no cattle of their own, and thus are unable to obtain any animal fat, prepare oil out of the seeds of this plant for rubbing into their bodies.)

38. *ndaβia mundu utweə kati wa‿mbiu na*
Me tell the man who lives in the midst of swords and
matumo. — wimi.
spears. — The tongue.

(The appositeness of this is all the more striking when seen in conjunction with the Akamba custom of filing their teeth to a sharp point. See *G. Lindblom*, The Akamba, pp. 392 seq.)

39. *ɪaŋgɪ muluka.*

A bird arrow without feathers.

— *ɪβɪsɪ ɪtá ŋgua.*

— The boys do not have clothes.

(*ɪaŋgɪ* is a bird arrow with wooden point. See The Akamba p. 457, figs. 29, a-g. *muluka*: arrow before the feathers have been fitted on. Such an arrow would wobble in its flight. In the cold weather the boys, who do not even possess a rag to wrap round themselves, may be seen coming along shivering and with unsteady gait.)

40. *ɪsunɪ ɪɪlu ɪɪanɪa nðukə.*

A large bird black that lets grow up the age-classes.

— *ŋguŋgu.*

— The cooking pot.

A large, black bird that feeds the growing children.

(The cooking pot rests on the hearth stones like a bird sitting on a tree. *nɪunɪ* = bird, *ɪ-* being the augmentative prefix. See *Lindblom*, Notes on Kamba Grammar, p. 38. — A *nðukə*, or, as is also used, *ɪka*, comprises all of roughly the same age, regardlessly of sex. This social dividing up into age-classes occurs in a more or less developed form among a great number of Bantu peoples, the Masai and other Nilo-Hamitic tribes appearing, however, to possess the most highly developed system. Among the Akamba it is of no practical importance.)

41. *ndaβɪa mwɪtu wakɪletwə masaŋgo*

Me tell a girl bedecked (with) metal-wire spirals

mwɪ wonðə nɪþə. — kɪwa.

on body whole by (her) father. — The sugar cane.

(Refers to the nodal rings that at intervals cover the whole length of a sugar-cane stem. A young girl's earliest leg or arm spirals are presents from her father.)

42. *nɪŋgukuna ɪβɪsɪ βakokɪla ɪŋgɪ. — kɪwa.*

I beat the boys there rise others. — The sugar cane.

(Even if some boys are beaten for a particular piece of mischief, it usually does not take long, before others come along and repeat the offence. In the place of a ripe piece of sugar cane that has been cut off, new ones soon grow up.)

43. *musɨə wa au̯ə aþæɨ — m̩bæmba.*
A village of witch-doctors exclusively. — A maize stand.

(Witch-doctors frequently use cowtails as stoppers in their medicine gourds. At the point of each maize cob there is a tuft of threads, *kɪɣaúə*, which, when dry, look like a sort of plume or tail. The medicine gourds often resemble an ear of maize both in size and shape.)

44. *n̩daƃɨa mundu wɪkala nɨumba na kɪɣæwa*
Me tell a man habitually sitting in his hut and his beard
kɪ nža. — mbæmba
is outside. — Maize (cob).

(When the maize ripens. the spathes in which each cob is wrapped open up to allow the above mentioned threads to protrude. Exactly the same kind of riddle is found among the Swahili: "There is an old man that himself is sitting indoors, but his beard is outside".)[1]

45. *m̩buɨ nžau̯ kɨandanɪ. — mumbɪ*
A goat a white one in the river valley. — The mist.

(Early in the mornings, particularly during July and August, heavy white mist is usually covering the valley bottoms in western Ukamba.)

46. *n̩daƃɨa musɨə wa atumía aþǽɨ. — n̩žaƃɪ.*
Me tell a village of old men exclusively. — A species of bean.

(Probably refers to a certain species of bean, *Dolichos Lablab L.*, the seeds of which at one end have a large white spot. Hence its supposed resemblance to a white-haired old man. Hair of a perfectly white tint would however seem to be extremely rare among the natives.)

A variant of the foregoing:

47. *n̩daƃɨa kɪƃalo kɨa anakə aþæɨ onðə matuŋgænwə*
Me tell a district of youths nothing but all ?
nɪ mba. — n̩žaƃɪ.
of baldpates. — The bean *Dolichos Lablab L.*

48. *kɪƃalo kɨa anakə aþæɨ na mutumía*
A district of youths exclusively and the old man
no umwə. — matunɪ.
is exactly one. — Among the clouds.

[1] *Velten*, op. cit.

A district inhabited exclusively by youths, and where only one old man resides. The vault of heaven = the stars and the moon.

49. *mundu muḵa wa nondu nẕanẕa.* — *ŋombə.*
A woman of breasts eight. — A cow.

50. *mwœnẕu n‿aṷ nı mœanœnə.*
Your mother and your father are of equal size.
— *ıɓœṯa.*
— Piles of firewood.

(It is a matter of pride to every housewife to possess within her hut at least one pile of wood reaching from floor to rooftrees, which may be left untouched from one year to another. If two such piles are standing side by side, then they are of course of equal size.)

51. *ndaɓẕa kẕanda kɨ kɨtaþœlaa*
Me tell the water ditch the one never coming to an end
manžı. — *mœþo.*
water. — The eyes.

Tell me the water ditch where the water never dries up.

(All minor water-courses dry up, as everyone knows, in the dry season.)

52. *ndaɓẕa ndıa ɨ́ ẕaḵaa nẕumba na*
Me tell the fool the one he habitually builds house and
ɨtımœkalaa.
he does not live in it.
— *ŋže.*
A kind of small bird ("red about the beak").

(*ŋže* builds its nest among Typha and reeds. It is said not to use it except in the mating season.)

53. *kɨþəmuo kɨa ɨsẕo.* — *ɨluḵu.*
Resting place on the roadside of food. — The gullet.

A resthouse en route, for the food.

(*ɨsẕo*: properly a mixture of boiled maize and beans.)

54. *ndaɓẕa andu á masẕaíwə sẕua ẕɨmwə,*
Me tell people those they were born sun one,
matœanœnə. — *sẕa.*
They are of different size. — The fingers.

Tell me those who were born on the same day but are nevertheless of different size.

55. *kakœta utǽ. — kɪбosə kɪ̯a ŋguku.*

Tight-laced in its side. — The waist of a biting ant.

(*kukœta* = to bind a piece of string tightly round a limb for blood-letting. *ŋguku*: a biting ant of common occurrence.)

56. *muŋgulanɪ̯a mɪuanɪ.*

You let each other get gouged among the thorns.

— *mupoɲɪ nɪ бakuбɪ.*

— Mother-in-law is near.

(*kuuŋgula*: to gouge, or hollow out. *mupoɲɪ*: often mother-in-law, or another person of the opposite sex belonging to the relatives of a man, or a woman, whom one is bound by custom to avoid. As the word cannot be translated without elaborate transcription, it may as well be retained. If two *apoɲɪ* should happen to meet, they turn out of the path for one another, even if the pathside be ever so thorny and forbidding. See *Lindblom*, The Akamba, pp. 89 et seq.)

57. *ɪkwaɲɪ ɪ̯a usɪlawa na mwœnə atœnoka,*

A case to be judged and the owner did not come,

ntwɪka.

will not be (decided).

— *kɪtuə kɪ̯a nɪ̯umba.*

— The pole of the hut.

If a case is to be heard, and the plaintiff does not appear, nothing happens.

(If the centre pole be not erected in the building of a hut, the latter cannot be completed.)

58. *kœpwa kɪ maɪ̯o ma kwoma. — kɪpaku.*

In case it had teeth to bite with. — The door lintel.

(Through the doorway of a hut one has pass in and out frequently. If there should be anything dangerous there, then . . .!)

59. *mutɪ waбaluka, ɪpɪ̯onðə tukœanwə.*

A tree when it falls all of us are reduced to the same size.

— *ɪ̯θa.*

— Famine.

(This riddle originates from the treeless Machakos district in western Ukamba. When a tree falls down from natural causes, all the women of the neighbourhood gather on the spot to secure a supply of firewood, and no one has a better right than anyone else, because uncultivated ground is common land. In a

similar way, when famine spreads over the country, it makes all people suffer without discriminating among them.)

60. *wɨuɨwa ni mbua wɨ na ŋguŋga ni kɨ?*
You are rained upon by the rain, you have a cave why?
— *maŋi̯u̱.*
— The nostrils.

Why do you allow yourself to get wet by the rain, when you have a cave to take shelter in?

(*kuuea*: relative form < *kuua* 'to rain'.)

61. *wɨuɨwa ni mbua wɨ na iɸu̱ma*
You are rained upon by the rain, you have sleeping-skins,
ni kɨ? — matu.
why? — The ears.

Why do you let it rain upon you, when you have skins to cover yourself with?

(*kɨɸu̱ma* 'sleeping-skin'.)

62. *muṯɨ waɓaluka mbua ɨkaúa. maɨ̯.*
The tree when it falls the rain it will rain. — Excrements.

After the tree has fallen down, it is going to rain.

63. *tuḻɨma twi̱lɨ twɨanaŋ̱ɡnə. — nondo sɨ̯a̱ka.*
Hillocks two are of equal size. — Breasts women's.

The two breasts of a woman.

64. *ŋgu nɨ̯um̱u.*
Wood dry.
— *ŋgíndaṉu ɨ̯a atumía*
— Mutual knocking down among the old men,
maŋɨ̯weṯə.
when they are drunk.

(*kukɨndana* 'knock one another down'.)

(When the old men have drunk too much beer, they very often become quarrelsome and belabour each other on the body ("the dry wood") with sticks, or on occasions even shoot at each other with arrows. On the eastern fringe of the Upare hills to the south of Kilimanjaro there is a settlement of Akamba. Their neighbours, the Wapare, told me that they never wanted to take part in the beer drinks of the Akamba, because, they said, such festivities always ended up in quarrelling.)

65. *undu ú ndwitonɜka.*
Conduct this is not possible.
— *mwanakɔ na mwɪtu mauggɪɔ nžɪanɪ.*
— A young man and a girl have stopped in the path.
This sort of goings on cannot be tolerated.
(In Ukamba it is considered the worst of bad form if, when a young man and a girl meet in a well-frequented path, they stop and speak to each other. If anyone sees them, it may happen that the girl's father has to pay up a bull, and the young man may be fined as well.)

66. *ndaβɪa mutɪ wumaa mboŋgɔ ɪulu*
Me tell a tree it dries up among the branches at the top,
nætına nı mwıu.
at the base is fresh.
— *mbɪa sɪa ŋombɔ.*
— The horns of the cattle.

67. *ɪkwanı nı kɪpækı. — nda sɪɪ nžwenı.*
The lawsuit has worry. — Lice are in the hair.
(To the African native, one of the choicest pleasures that life has to offer, is litigation. It not infrequently happens that one meets some old man coming along the path, and, while looking happy and contented he, unusually enough, can spare no time to stop for a chat. He has far more interesting matters in view, being on his way to attend some law case, either as litigant or as a mere auditor.)

68. *undu ú nı unænɔ. — nžama ɪa sɪana.*
Matter this is great. — A secret among children.
Matters of importance. Children's secrets.

69. *ta wıtu. — mwæɪ.*
The lamp ours. — The moon.

70. *mwanakɔ utamanɪa kɪβındu.*
A youth who knows not (does not fear) darkness.
— *mbıtı.*
— The hyena.
(The natives are as a rule very much afraid of the dark.)

71. *ŋgulumbɪ mupéo. — kɪmbu.*
Somebody squatting behind the hut. — A chameleon
kɪasuβısɪa mupoɪı sɪko.
making for his father-in-law spoons.

(A suitor for a girl has to perform a multitude of tasks for his prospective parents-in-law, who try to make him useful to themselves in every possible way. As he sits crouching over his work, he is compared to a chameleon with its curved back.)

72. *waɪ̭ ukunɪkelə uŋgɪ.*
An ugly thing is staring at another (ugly) thing.
— *ŋðoŋgo na wɪma.*
— A one-eyed man and a hole.

(One-eyed people occur in Uganda, but only rarely. They are generally credited with a greater portion of cunning than ordinary people, and frequently figure in the folklore.)

73. *woŋgolo wa kɪosɪ. — kanɪwa wa mbɪtɪ.*
A bottle of a rag-picker. — The mouth of a hyena.

(*kɪosɪ*: one who collects all the rubbish he comes across, < *kwosa* 'to take'. Refers to the hyena's habit of devouring anything. The derivation of the word *woŋgolo* is unknown to me. My informant translated it however with the Swahili word *soɓa*, which is also the usual Kikamba word for bottle. *S. Watt*, Vocabulary of the Kikamba Language, translates 'bottle' with *won'golo* and *sova*.)

74. *ŋɪ̆ama ɪa nðukə ɪmwə mundanɪ.*
A secret council of age-class one on the field.
— *mwanakə na mwɪtu.*
— A youth and a girl.
A secret conference in the gardens between two members of the same age-class.

(Lovers generally meet each other in some garden, where the tall maize or bean plants conceal them from prying outsiders.)

75. *munda munæŋə muŋo na kɪþukə nɪ kɪmwə.*
A garden large very and the tree-stump is one.
— *ɪtu na mwæɪ.*
— The sky and the moon.

(A very large garden field with only one tree-stump. In the gardens the stumps of felled or burnt trees are often left remaining.)

76. *ŋdaɓɪa ɵa ú ɪwa ŋombə utumanetwə no wa*
Me tell hide that of cattle sewn together with that of
mbuɪ. — nɪ mwɪtu atwaetwə nɪ mutumía.
a goat. — Is a girl who has been taken to wife by an old man.

(A young girl and an old man are as ill-matched a pair as an oxhide and a goat skin sewn together.)

77. *ŋ̇zau̯ ɪ sɪ̯asa sɪ̯ɪmbanɪə.*
Bulls they father's they have taken up battle positions
— ŋgeka sɪ̯a usɪ.
against each other. — The banks of a river.

Father's bulls are confronting each other preparing to fight. — The two banks of a river.

(The river banks are often precipitous and eroded at the foot by the water. Thus they appear leaning forward like a couple of bulls getting ready to charge each other.)

78. *ŋgukæþɪ̯a mwæþɪ̯a ukakæþæka.*
I give greeting to the work gang who return the greeting.
— muþwa.
— The white ants.

(*mwæþɪ̯a*: a collection of people assisting a friend of theirs with some work or other, as when girls help each other to dig up a garden, or the friends of a young man help him with a task he has to perform for his prospective father-in-law. When one approaches a host of termites, they often make a noise resembling a loud hissing.)

79. *tonɪswə kwɪkɪ̯a‿mbɪ̯u nɪ kɪ̯au?*
We have been shown (how) to swing the swords by what?
— mɪþə ɪ̯a ŋombə.
— The tails of the cattle. Cf. No. 82.

(Next to the bow, the sword is the chief weapon of the Akamba. Spears they do not possess.)

80. *tonɪswə kwasuɓɪ̯a mu̯ɪo n‿u?*
We have been shown (how) to file (our) teeth, by whom?
— kíluma.
— The aloe.

(The Akamba file to a point from two to six teeth in the upper jaw, cf. No. 38. The leaves of the aloe species are sharp-toothed along the edges.)

81. *undu waúma kwɪþɪ̯a na watɪa*
Conduct you have come from herding the cattle and you left
kalɪnau̯ nża nɪ kɪ? — munżɪ̯u.
your little brother outside, why? — The rod.

What little brother of yours did you leave outside, when you returned from the herding?

82. *ndab̠ɪa mwɪtu utakola kusugga 'na*
Me tell a girl she does not get tired to dance and
kuloɪ̭ no kusugga. — kɪsɪpə kɪa gombə.
wherever she be just dances. — The tail of the cattle.

83. *mwɪtu woman musœo wammesɪa*
A daughter grandfather's beautiful who makes an end of
andu na ndanœnaa. — gombə.
the people and cannot speak. — The cattle.

A beautiful daughter of the grandfather who finishes off the people and is dumb.

(This refers to the incessant cattle raids and the fighting thereby involved. All fighting between tribes, or sections of the same tribe, was due, as is well known, either to the raiding of cattle or carrying off of women.)

84. *mwanakə musœo muno utakwatɪka ggɪggo.*
A youth handsome very who cannot be grasped round the neck.
— *ŋžoka.*
— A snake.

A handsome youth whom you cannot grasp round the neck.

85. *ndutata.*
You dare not try.
uhkɪa kwoko. — we kwa mupoŋu.
— To insert (your) arm in the bed at your mother-in-law.

(As regards *mupoŋɪ* cf. No. 56. All these prohibitions connected with *ndoŋɪ* are probably instituted with a view to preventing illicit sexual connection between near relations. Thus, for example, a man is not allowed to fetch an article hanging on a pole that forms part of his daughter's bedstead, but has to send someone else. — *we* is the parents' sleeping place within a partition wall in the innermost portion of the hut.)

86. *kamœggo mumbunɪ. — maɪ̭ ma*
A small *kɪmeggo* on the wild fig tree. — Droppings of
gguggu.
crows.

(*kɪmœggo* is an article of attire, nowadays largely fallen into disuse, worn by women to cover the genitals. It consists of tiny brass cylinders threaded on to leather straps so as, when completed, to form an apron of rectangular shape. A large one may even contain upward of 700 cylinders, and is consequently

fairly heavy. At the same time it serves as an ornament. See The Akamba, p. 374. fig. 76. Crows have a habit of congregating in the tops of tall fig trees, and in consequence a great deal of droppings accumulate on the leaves and branches.)

87. *mamwana masa matatıana.*
Children tall (long) who are inseparable.
— *ku na ku uŋgı.*
— Leg and leg another.
Two tall children who stick to each other. — The two legs of a human being.

88. *ımılɔ ŋguıə!*
You may twist about that I may eat you!
— *mutáu.*
— The irrigation channel.
Wriggle about that I may eat!
(The gardens are irrigated by conducting water from springs on the hill sides by means of shallow, dug furrows. The more these ramify, the more effectual the irrigation and the richer the resulting harvest.)

The following two riddles refer to paths:

89. *mundu mwasa utatwa ıtó.*
A man tall (long) cannot be caught the fruits of *kıtó.*
— *nžıa.*
— A path.
A man who is tall but nevertheless unable to pluck the fruit on a *kitó*-tree.

90. *mwı wasa utaluŋgıka.* — *nžıa.*
A bast rope long it is not rolled up. — A path.
(*mwı*: in eastern Ukamba the word for the withy, or rope, with which a bee-hive is suspended. West of the Athi river the name for this is *mu*. Cf. No. 17. — Cf.: What does your mother resemble? She is long, and yet she does not reach up to a sheep's udder: *Hollis*, The Masai, p. 255. and: Our father's girdle is long: *Velten*, No. 20.)

91. *kıtanıa ŋgu.*
Put more on the fire firewood.
— *nıuŋgu ıбıə tuıə,*
— The cooking pot that it may get hot, we may eat,
tukakomə.
we may sleep.

Let the cooking pot get heated up, so that we may eat and then sleep.

(The principal meal of the day is eaten in the evening. This may often turn out to be very late, perhaps even towards midnight, and one sits about sleepy, only waiting for the food to get cooked, before one goes to bed. This "riddle" obviously belongs to the category of those which are impossible of solution, unless its answer is known beforehand.)

92. *kɨlumaŋgɪḻə kɨ mæ̱ɓo ɨa̱na.* — *ɪwa ɨ̭a*
? has eyes a hundred. — The honeycombs of
nžuḵɪ.
the bees.

Something that has a hundred eyes. — *kɨ̭lumaŋgɪḻə* = ?

93. *musɪŋgɪḻa uŋgṵ́ ɪwa ɪwe̱* — *kɨɓɪɓə*
A thing that waggles underneath the bed. — The tail
kɨ̭a mbɨa.
of a rat.

(*ɪwe̱*, see No. 85. *kusɪŋgɪḻa*, cf. *kuɓɪŋgɪɓ̱a* 'to swing to and fro'. The dark recesses within the *ɪwe̱* are resorts for rats. At night, especially, they come out to seek food.)

94. *nɪŋgɪwɪkɨ̭a mbæ̱kə tusɨ̭u.* — *mɨ̭unda ɨ̭ɨ kɪwasa.*
I throw seeds lost. — Gardens far away.

I broadcast seeds that get lost.

(After the fields have been sown, guinea fowl and other birds foregather and pick up the seeds. This especially refers to gardens that are too far away for being, as otherwise is the rule, effectually guarded. *tusɨ̭u* < *kɪwasɨ̭a* 'to lose'? The form is perhaps purposely distorted in order to make it harder for the guesser.)

95. *kaka kakuɓ̱ɪ kuɨlwa nɪ kɨtaɓu.*
A small woman short she is clothed by *kɨtaɓu.*
— *kɨŋguḻu.*
— A species of bird.

A little woman that looks well in a *kɨtaɓu.*

(*kɨŋguḻu* is a kind of bird smaller than a starling, with black breast and tail, and with its back flecked with yellow. *kɨtaɓu*: a leather strap set with cowrie shells, worn round the waist by women.)

96. *ɨta̱ ɨsæo ɨtǽ uŋgú̱.*
A bedstead beautiful it has not empty space underneath.
— *manzɪ.*
— Water.

(*uŋgú*: the space between the floor and the bed which rests on poles above it.)

97. *ŋduka̱ maúta na kɨtǽ mwo̱mo.*
I habitually churn butter, and (the churn) has no opening.
— *kɨsɪþə kɪ̯a ndo̱mə.*
— The tail of a ram.

I churn butter, although my churn has no mouth.

(Refers to the big tails of the fat-tailed sheep. Churning butter is done by the vigorous shaking of a gourd filled with milk; this gourd is called *kɪþukɪ* < *kuþuka̱* 'to churn butter'. To this word, here implied, *kɨtǽ* alludes.)

98. *muþasɪ̯a wa̱sa utakwátɨka̱ ɨtɪ̱na.*
The beer gourd father's it cannot be grasped at the bottom.
— *muþumbɪ.*
— The aperture giving entrance to the termite dwelling.

Our father has a great beer calabash whose bottom one cannot reach.

(*muþasɪ̯a*: a kind of large calabash fitted with straps, for carrying beer, etc. The entrance holes to the white ants' nests are very deep, and frequently the bottom cannot be reached even with a long stick.)

99. *muþwɪ̱ aþwá̱ utuku, kwakɪ̯a*
A rich man who is usually rich in the night, when it gets
akɨtwɪka‿ŋgɪ̯a. — *nža.*
light he becomes poor. — The cattle kraal.

(In the mornings the cattle are taken out for grazing, and it is only in the evenings they are driven into the kraal again. Other answers to this riddle are *kɨtu̱tu* = the dancing ground, or *n̯umba* = the hut. The natives usually spend the day out in the open, and dancing generally takes place at night. In the daytime the dancing ground is deserted.)

Opposites to this riddle are the following:

100. *mupwį upwą mupœnza na kwátuka*
A rich man he is rich in the daytime and when it gets dark
akɨtwɪka‿gga.
he becomes poor.
— *kɨtɪndɪo.*
— Place where the cattle rest outside the village (see No. 9).

(In the evenings the cattle are gathered into their kraal, which is within the village thorn fence.)

101. *natamba nosɪ ggɨmanða mundu muka wɨ nondo*
I walk along the river seeking a woman who has breasts
ndasa. — *kɨatɪnə.*
long. — The fruit of the sausage tree (*Kigelia africana*).

(These fruits may be found even up to half a metre long.)

102. *mutana musœo unzugga manzú.*
Youth handsome smells badly in the nostrils.
— *ɨsaggo.*
— Arm spirals (generally of brass).

(In between the turns of the spirals, dirt and dust are apt to collect, and the brass becomes verdigrised. — *mutana* means 'young man' as well as 'young girl'; < *kutana* 'to be handsome'.)

103. *kaбɨndu kapœkə.*
A small darkness narrow.
— *ukɪgga.*
— A tail hair (of zebra, giraffe, elephant, etc.).
A narrow piece of darkness.

104. *ndaбɪa mundu uka akɨtulagga.*
Me tell a man who is in the habit of coming breaking to pieces
matɨ. — *sɪua.*
trees und bushes. — The sun.

(In the dry season many trees and bushes shed their foliage, the grass is dried up, and the whole landscape is looking dreary and inhospitable.)

105. *ndœtea munzɪnɪ.* — *nžœlə za maúta.*
It sets hard in the shade. — A gourd shell with fat.

106. *nduбɪggua ɨpanžu za mukokomɪ.* — *kɨбɨndu.*
You do not open a fence of *mukokomɪ.* — Darkness.

A fence made af *mukokomi* branches, which you cannot open.

107. *ndw̱ɪ mbaɓeə. mutwə.*

A grinding stone tied on. — The head (of a person).

(*ndwɪ*: 1. 'a rounded stone for grinding grain or tobacco'; 2. 'a stone used for sharpening the lower grinding stone when the latter has become vorn'. *kuɓaɓea*: to bind feathers on arrows.)

108. *sæh! mukuɓa ɯatoŋa kɪpagga.*

seh! A needle stabbed the sand.

(*sæh*: A riddle consisting of an onomatopoetic word suggestive of the sound made by a needle dropping point first into sand.)

109. *musomba wɪ na ku kumwə, zumbumbwa.*

A Swahili man who has foot one ?

— *ɪkunu.*

— A mushroom.

A Swahili with only one foot.

(Some Swahili are said formerly to have habitually worn a spreading head-covering. Cf. two Swahili riddles cited by *Velten*, op. cit.: 1. I have built a large house, it stands on a pole; 2. All my children are wearing turbans. A Nyanja riddle runs: Such a one built his house with one post only: *A. Werner*, British Central Africa, London 1906, p. 213.)

110. *kasuŋɪ kalatza ugú. — zata.*

A small bird brings skin diesease. — The Yata desert.

(Meaning uncertain, but may possibly allude to thickets in Yata. Cf. Nos. 13 and 23.)

111. *zazazu. — kɪlumɪ kza nda.*

? — Dance of lice.

(*kɪlumɪ*, see No. 36. The women are frequently somewhat troubled by vermin.)

112. *nakwa nakwata. — matilanu ma nzama.*

And I I took. — Cut-up pieces of meat.

(Probably referring to the custom of dividing up the meat according to certain rules, when a beast has been killed.)

There are lastly the following riddles which form a group of their own. They are all formulated in the same way, and consist of a single word (*næsa*, 'I was on the point

of . . .'). It is therefore possible to give different answers, and the only correct one is the one the asker himself has in mind. He to whom the riddle is put is, on the other hand, given an opportunity to 'show off' by furnishing quite a string of answers in case it takes him some time to hit off the intended one.

113. *næ̱sa.* I was near to . . .

(Answer) *næ̱sa kɪwos̱a maz̭ ma mbɪṯɪ*
I was near to to take droppings of hyena,
ŋgɪ̭asɪ̭a nɪ z̭aṯɪ z̭a uþía mbaḵɪ.
I thinking it was sodium carbonate in order to grind snuff.

(Snuff is mixed with sodium carbonate, which in colour is not unlike hyena droppings. As to preparing of snuff, see *Lindblom*, The Akamba, p. 522.)

114. *næ̱sa.* I was near to . . .

(Answer) *næ̱sa kɪwos̱a nžoḵa ŋgɪ̭asɪ̭a*
I was about to take hold of a snake, I thinking
nɪ munžɪ̭u nɪŋgɪ̭ə ŋombə.
it was a switch that I might drive along the cattle.

115. *næ̱sa.* I was near to . . .

(Answer) *næ̱sa kɪwos̱a ŋguɪu ŋgɪ̭asɪ̭a nɪ*
I was about to grasp a tortoise, I saying it was
nðɪu.
a grinding stone.

(*nðɪu*: the upper grinding stone, i. e. the smaller one which is held in the hand. A species of commonly occurring tortoise is often of the shape and size of such a stone.)

116. *ǹæ̱þɪə.* I happened upon . . .

(Answer) *næ̱þɪə musuí na mundæ̱ta maz̭ota*
I came across a Giriama man and a ? seeking
munɪ̭ɪ wa usæḵɪ.
shade of a blade of grass.

(*asuí*: Wagiriama, a tribe living in the coastal region inside Mombasa. *mundæ̱ta*: a native of Taita?)

This "riddle" calls to mind the alien coloured tales that travellers to the coast, for the purpose of trading away ivory, etc., on their return used to treat their listening home circles to.

B.

Kamba proverbs.

The Kamba language does not appear to possess any word exactly conveying the idea of "proverb". This may however at a pinch be expressed by *ṇðımo*, which in a strict sense is equivalent to "dark saying", "metaphorical wording", and such like. There are *ṇðımo* — this word then applied in its proper sense — that may be understood by anyone, but as a rule they constitute a kind of secret language used between persons that do not wish other people present to understand what they are saying. In illustration of this a few examples may be given.

1. On some particular occasion a man may ask another: "Have you any snuff?" — "No". — "Then look for your snuff-box and see if you have got some". The party addressed understands from this, that he is to make sure of having arrows in his quiver, and that plans are being laid to kill somebody.

2. A youth who is interested in a girl has sent a friend of his to the river in order to find out, if the girl has gone there to draw water. When the emissary returns, if he finds that the youth is not alone, he says: "I did not find your arrow", that is to say, he has not seen the girl in question.

When a Kamba man is asked, whether he knows any *ṇðımo*, he generally gathers that metaphorical phrases of this kind are meant. It is only by degress he can be made to understand, what you are driving at.

The greatest difficulties that I encountered in my studies of the Kamba language consisted of these very *ṇðımo*. Not only is it a matter of being able to translate them, verbally, but also of understanding their meaning, which cannot always be gathered solely from the translation. And unfortunately there are instances where I have not succeeded in discovering their exact purport.

1. *andu a nɪmaúa muŋgu, wasama*
The people those they cooked porcupine quill, it tasted
ŋombə.
(like) cattle.

(Used when criticizing the conduct of a skinflint. when visitors call on him.)

2. *ɪ̭po nɪ(ɪ̭)ɪkæŋga mwæ̱nə.*
The eye usually deceives itself.
("All is not gold that glitters".)

3. *ɪtaɓa ɪnæṉə ɪtulaa kɪ̭ko.*
A "load" large usually breaks the spoon.
Never tackle a bigger job than you can manage.
(*ɪ̭taɓa* < *kutaɓa* 'to draw water'.)

4. *ɪnɪ̭a wa ndə̱mə ndæ‿mbɪ̭a.*
The mother of the ram has not horns.
Is said of a woman of plain looks, perhaps even ugly, who has a handsome or gifted son.

5. *ŋgaŋga ɪsɪ̭a mba̱.*
The guineafowl bears a francolin.
A favourite saying, when a good man has an unworthy son. The Nandi say: "The lion gives birth to a hyena".[1]

6. *ɪ̭aælwa (nɪ) mukuɓa, nə̱ɪ̭o*
He has been castrated (with) a needle, he is nothing but
ndæ̱la.
a castrated he-goat.

(*kwælɪ̭a* 'to castrate'. — *ndæ̱la*, or *ŋgulata* 'castrated he-goat'. The goat that has been castrated, remains castrated. "What is done, cannot be undone". The Masai say: "The zebra cannot do away with its stripes".)

7. *ɪuŋ̆a ɪ̭a kɪɓɪ̭sɪ ɪ̭oæɪ̭a ndanɪ nɪ*
The piece of fat meat the boy's rots in the hands it is
kukwataŋga.
to thumb.

(*kwoa* 'to rot'. — *nda̱nɪ = moko̱nɪ.*)
When a boy is given a fine piece of meat, may be he cannot

[1] *Hollis*, The Nandi, Oxford 1909, p. 124.
[2] *Hollis*, The Masai, Oxford 1905, p. 247.

make up his mind to eat it at once, but turns it about in his hands and keeps it so long that eventually it putrefies. In the same way it may happen that a man who has a beatiful daughter, is unwilling to marry her to anyone, but stubbornly keeps her at home. If in the meantime she dies or loses her beauty, then of course her father loses the bride-price.

8. *kɨþæḵa kɨ maṯu.*
The wilderness has ears.

(Cf. the Masai "the night has ears". Hollis.)

9. *kaúla katunɔ katunɨɓawa nɨ kaúla kaŋ̱gɨ.*
A calabash red was made red by calabash another.

(*kaúla* is dim. < *ua*, the half of a big calabash, used as a drinking vessel.)

The usually yellow colour of a calabash turns into red or dark-brown, if used for storing fat. If such a grease-saturated calabash be placed against another one, the latter is apt to absorb some grease, and then darkens at the point of contact. Here the meaning seems to be that if two persons be intimately associated for some considerable time, they are likely to receive impressions from each other.

10. *kwaɓe̱ə makaɨ̭ tɨ o̱ kɨtɨ̱tu.*
Where it is burnt the abandoned field is not just woodland.

Where the grass has been burnt off there are no trees either. Cf. "he that breaks faith in small things, is also apt to do so in larger matters".

11. *kakɨ̱ma kaɨ̱lu kaesawa nɨ kwa*
The iick of porridge the black one is eaten it is because of
munɨ̭o.
the salt.

(*kakɨ̱ma*: diminutive form used in a disparaging sense. Cf. *Lindblom*, Notes on Kamba Grammar, p. 42.)

Porridge, *ŋgɨ̱ma*, is prepared from the flour of *wɨmbɨ* (Eleusine) and is never eaten without a relish of salt or fat. It is of a dark and unappetizing colour. This saying may be used of a man of small account in outward appearance, but whom one nevertheless must esteem for his good qualities.

12. *kusịa nı kıvanesasịa mbaıka.*

To give birth is to cause to bleat the she-goat.

A goat that has born kids, anxiously bleats after them if they should happen to stroll too far away.

A young man who has not yet begun to pay bride-price, may think this is an easy matter, but by this saying he is given a hint that it is not so easy as he imagines.

13. *kwa mwıkaɲı kwımámıka nı ŋguŋgunı.*

At the boaster's it isn't possible to sleep, there are bugs.

14. *kıkú kı ıtına mıkịo kıịa.*

The calabash that has a bottom, it is the one that stands most securely.

A man of intelligence can perform something worth doing.

15. *kıkú kıtumawa nı ukotı.*

A calabash is sewn with a string.

(The advantage of joint action. *ukotı*: string for repairing broken calabashes.)

16. *kıpœmbə kıa mutwə kısunawa nı mwœnə.*

The honey-pot of the head is licked by (its) owner.

Your thoughts are only known to yourself.

(*kusuna*: to lick up with help of the finger; *kịa kịa usuna*: the forefinger.)

17. *kındılə kıkalasịa kı kıkwatıwə.*

The partridge sits with the one that has been caught.

(*kındılə*: the natives say that if a bird of this species of partridge is caught in a trap, its mate will not desert it, but sits, waiting, alongside the trap.)

The saying is used of those who are not invited to a drinking party, but nevertheless sit down expectantly near by, in the hope of eventually being asked to join in. That is to say, a long wait is well repaid, if there is a substantial reward at the end of it. Cf. "Patience is its own reward".

18. *kasau kakịa nıko kœnịœnịaa mwoŋgo.*

A calf poor it is he he himself licks his back.

A calf that has no mother, has to lick himself.

Is said of a poor orphaned youth, who has to look to himself only for finding the means of paying the bride-price.

19. *muz̥o ndutua̯ kalomo̯nı.*
The agreeable taste does not live for ever on the lip.
No joy lasts for ever.

20. *mæ̯po maɓanduwə na mwo̯mwə.*
The eyes have been planted with digging-stick one.
The eyes have been planted with the same digging stick.
This is said of a person who thinks, he is doing something unnoticed.

21. *maka̯nı kuti̯ ŋgaŋga ŋgu̯.*
On the fields there is not a guineafowl old.
(*maka*: fields that are hoed and planted, so as to be in readiness against the breaking of the rains.)

When it comes to preparing the gardens in time for the rainy season, neither position nor age excuses anyone from doing his share of the work.

It may also mean "among us, no one is chief", or "here is nobody to order anyone else about".

22. *m̥baɪ̯ sɪ̯a kɪpæka̯ nı ɪ̯lı (mutɪ̯) mu̯mo na*
The clans of the wilderness are two, (tree) withered and
(*mutɪ̯*) *mwıu.*
(tree) fresh.

There are two kinds of trees in the wilderness, withered and fresh ones. There are two kinds of people, men and women. The man cannot bear children, he is the "withered tree".

23. *mwæɪ̯ wɪ ɪtunı na kɪa mwa̯na kɪ‿nðı.*
The moon is in the sky, and ? (of) the child is on the earth.
(*kɪa*: a variant has *kɪkwu*, 'death', instead.)

24. *m̥bua ɪkɪlæa kuua z̥atæa nžæɓə.*
The rain refuses to rain if follows the storms.
Rain will not do any good if immediately followed by a gale
Anyone forced to work is unlikely to give a good performance.

25. *mbuɪ̯ nža̯u̯ z̥aa z̥ænæwə.*
A goat white when it is getting lost is visible.
(*kwæ̯nə* 'to see'.)
A white goat that has lost itself can be seen a far distance off, until at last it gets out of sight altogether. Thus a

stubborn man, one that refuses to take advice from others, may be observed travelling towards his downfall. Or, the Swedish adage: "The pitcher travels repeatedly to the well, until in the end it gets broken".

26. *mbuẓ nœ̱nə ndɪtɪɓa̱ ma̱na.*
A goat big does not snort without any reason.

If in the evening or during the night a full-grown goat is heard snorting, there is probably some beast of prey prowling about.

A man of importance always means what he says.

27. *mundu utœ̱sɪ uŋgɪ amwɪta̱.*
A man who does not know another habitually calls him: "*ka!*"
"that one!"

(*ka*, the diminutive prefix, very often implies contempt: *kamundu ka* 'that wretch!' Cf. No. 11, above.)

Never underrate or judge hastily of anyone, particularly if he is your enemy.

28. *maṉẓa utɪlɪla̱ mwa̱na ŋgoẓ atǽ musẓaə.*
Don't cut out for the child its carrying-strap, it is not born.

Do not make a *ŋgoẓ* before the child is born.
("Don't count your chickens, before they're hatched". The Masai have quite the same expression.[1])

29. *mwɪua uɓuasẓa (ula̱) utoñe̱twə.*
The thorn causes to limp (that one) who has been pricked.
If two persons are travelling together and one gets pricked, the latter can not travel as fast as the other.

This saying is used of a man who has been deserted by his wife and thus left to shift for himself.

30. *mutumo̱ utumeɓẓa mutumo̱ uŋgɪ.*
A message to cause to send a message other.

One message involves another message.
If an old man sends his son with a message, the youth

[1] *Hollis*, The Masai, proverb 45.

may use this opportunity to try and meet his sweetheart. while he is away.

31. *manžɩ mæ̱tɩk̲a matɩβakwa̱wa.*
Water if it runs out is not poured (back).

What is done cannot be undone.

The next one carries the same meaning:

32. *kɩ̭akwa mwɩ̭ta kɩtɩsɩ̭o̱ka mwɩ̭ta.*
The thing that dies in plenty does not return in plenty.

33. *ṇdeɩ ndælel̲a mana̱.*
The vulture does not circle without reason.

"There is no smoke without a fire". The Masai have it: "The belly does not swell, if the woman is not pregnant".[1]

The following two adages have the same meaning:

ṇdæ̱kə ndætulɩka̱ mana̱.
The vulture does not light without reason, and

34. *mwa̱kɩ nduβuβa̱wa mana̱.*
Fire is not blown without reason.

If you see smoke rising in the wilderness, you can be sure there are people about, whether friends or enemies.

Similar expressions are used of a knot of old men making for some particular village. This is a sure indication of a drinking "bee", or something in that line, going to take place there.

35. *ṉgaɩ̭ nɩ mbuɩ̭ kwɩ wænžɩ.*
God is sharp surpassing a razor.

36. *ṇdanɩ̭uk̲a mbol̲a ɩ̭sa kumæl̲ɩ̭a.*
Chewing (?) slowly is going to swallow.

(*ṇdanɩ̭uk̲a* seems to be a noun < *kutanɩ̭uka* 'to chew', but *ṃbol̲a* is an adverb.)

He that chews slowly is sure of being able to swallow. "More haste, less speed". Masai version: "Do not jump about, for there is no use in jumping about".[2]

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[1] *Hollis*, The Masai, proverb 39.

[2] Vide *Hollis*, proverbs 61, 65.

37. *ndiɓatwa kuɓita ni ŋgiti ikikuma*
I am not refused to pass by the dog which is barking
na ndænəma.
and it does not bite me.

You may be slandered on your back, but that does not actually hurt you.

38. *nzamu zaza kutu inzamasza mwænə.*
An insect if it is eating the ear it is bothering its owner.

Even a tiny insect which has crept into a person's ear, can cause him much pain. In the same way as a mere trifle may frequently occasion a great deal of annoyance.

39. *ndozo ni zaku za kwikwatisza na*
The tobacco pipe is yours to seize, and
nkwatwa ni mundu uŋgi.
it is not to be seized by man another.

(*kwatisza*: prepositional-cum-causative form < *kwata* 'to take hold of'.)

Your own tobacco pipe you dispose of as you please, and no one else has anything to do with it.

This proverb is used, *inter alia*, of a man who according to native law inherits the widow of his deceased brother. If he gets children by her, the children however do not belong to him, but are considered to be the children of the deceased. Their real father they will call *mwændwasa*, 'uncle'. Consequently, if a man has not got another wife of his own, he will have no children at all. Vide *Lindblom*, The Akamba, p. 85.

40. *nzumba mbiŋgə niɓiŋguawa ni mwænə.*
A house closed ought to be opened by the owner himself.
or: *ndiɓiŋgua nzumba mbiŋgə ni*
I am not in the habit of opening a house closed by
mwænə.
(its) owner.

41. *næsa ndwætwə ni kwitwa.*
That's good, may you not be brought by being called.

He does well that comes (to one's assistance?) without needing to be expressly called.

42. *ŋgɪma ɛuma kwɛ kuþɪɔ.*
The porridge comes from ? ?

(*kuþɪa* 'to grind'. Porridge is made with meal ground from *wɛmbɛ*, Eleusine, the seeds of which are very tiny. The natives are very fond of *ŋgɪma*.)

Much that is great and fine originates from a modest beginning.

43. *ndɪtɪwa ku kunaitɪwɔ*
I am not to be left behind, there has not been left
mundu uŋgɪ.
a man other.

If a man moves away and leaves his bosom friend behind, the latter will soon follow after.

44. *sɪaþama þanu ɛtuŋgawa*
If something moves off in the dry season, it is returned
nɪ mbua.
by the rains.

If in the dry season a man leaves his dwelling, he is likely to return with the rainy season.

This saw is often used of a person who has committed a crime, and for that reason been obliged to flee his village. When the affair has blown over, he will return.

45. *ukɪ n‿ula usæsæŋga.*
Beer is that which entices.

If you give a man plenty of beer, you can get him to do almost anything.

46. *undɪŋgua na kɪuo kɛú kɛtɪaletɔ.*
You surpass me with the plan, that one which is left over.

You surpass me in the matter of those schemes, which you have not yet planned (ironically meant). Another version is as follows: *undɪŋgua na kaú koka kætɪaletɔ*, 'You surpass me in the little thing that is left over'.

47. *wɪo wa ndɪa ukɪlawa nɪ ndɪa*
The fence of a simpleton is traversed by simpleton
ɛŋgɪ.
another.

48. *waɓitʒa na uþunði, aþa na mbako.*
If you miss with the point, shoot with the notched end.

(*uþunði*: the detachable fore-shaft of the arrow into which the iron point is fixed.)

One should never be at a loss, even though the means at one's disposal be slender.

49. *walœa kuluŋgwa wɨ mwɨu.*
If you refuse to be made straight, when you are green,
ndwɨsa kuluŋgwa woma.
you will not be made straight, when you become dry.

(*kwɨsa* 'to come' is often used as an auxiliary verb. Vide *Lindblom*, Notes on Kamba Grammar, p. 58.)

"Bend the withy while it is green", and such like.

50. *ɓatí kwɨkala na mukundu,*
(Do) not associate with an infected person,
ndukundwɔ.
that you may not be infected.

(*kukundwa*: 'to get knotted eruptions on the arms'.)

"Evil company corrupts good manners".

51. *ɓala wɨona uþœɨ wɨɓanda.*
There you see a bare place you plant.

Wherever you see a bare spot, you ought to plant.

One should make use of every opportunity. — This saying is often ironically used in fighting: "Hit me if you can!"

52. *ɓaþuku ɓamámwa kwatuka.*
A bad place is slept upon, when darkness falls.

When darkness falls, the traveller must make a halt; he has got to stop there, even if it be an inferior camping place. "It is advisable to cut one's coat according to one's cloth".

53. *ɓatí mundu wua nʒuŋgu ɨlɨ, ɨmwɔ*
There is not a man who is cooking pots two, one
nokuŋgua.
will be burnt.

One cannot profitably perform two kinds of work at the same time.

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C.

Kamba Songs

(*m̩baþı sya kıkamba*).

Like most other Bantu tribes, the Akamba are a singing people, and song occupies a prominent part in their lives. The word for 'song' is *waþı* (pl. *m̩baþı*).[1] There are many different songs, with different names, and I will here present those I have heard. They are:

1. Religious songs used in the spirit-dance *kılum̩ı*.
2. Witch-doctor's chant, when conversing with the spirits.
3. Warriors' song, when returning from a successful raid (*ŋgakalı*). Vide The Akamba, p. 199.
4. Girls' songs on the day of the wedding of one of their number (*m̩baþı sya maŋo*, < *kwıa* 'to weep').
5. Songs pertaining to the circumcision rites (*m̩baþı sya nžaıko*). A number of songs of this category are given in my book The Akamba, pp. 48 ff.
6. Travel and caravan songs.
7. Dance songs, different for different dances.
   a. *waþı wa musya.*
   b. *waþı wa mbalya.* In these dances drums, *mbalya*, are used. For Kamba dances, see The Akamba, pp. 48 ff.
8. Lullaby songs.
9. Brief songs (*m̩balu*), sung by girls.
10. Songs connected with special kinds of work, e. g.:
   a. Women's songs when grinding flour (*m̩baþı sya kuþıa*).

[1] The word is also used for "dance", as often is the case in the primitive stages of these arts. Dancing seldom occurs without song. *kwına*, 'to sing'; *kwına waþı*, 'to dance' (lit. 'to sing a dance'); *nıŋguþı waþını*, 'I am going to the dance'.

b. Men's songs, when hanging up bee-hives (*mbaƀɪ sʒ̑a kwanɨka mʒ̑atu*).

11. Songs for pleasure or entertainment.

Most of the songs are narrative, their contents being, however, fairly simple, picturing details in the singer's own life. Very often the songs are filled with allusions to individuals or local events, and therefore very difficult to understand without special explanations by the singer himself. Many of them, particularly those connected with circumcision, are obscene in their meaning.

The Akamba do not appear to possess any traditional songs, but only modern ones, of which a great number are improvised. But some, for example the circumcision songs, must however be fairly old, as they are repeated in the same form as the years go by. In Kamba tales are embodied scraps of songs, that likewise are of some antiquity. Archaic words, so far as I know, are only seldom met with in the songs, but the latter often contain words and constructions not employed in every-day language. Sometimes they are improvised by the singer himself.

The dance-songs are composed by the leader of singing and dancing, the man known as *ŋ̣gu̯ɪ̯* (< *ku̯ʒ̑a* 'to sing'). When a song has got worn out, he must set about making up a new one, and as a rule it would seem as if it were not customary to sing the same song longer than a month or so. It is only the men that execute the singing at some of these dances. The song leader starts the song, and also sings certain parts of it solo, while other portions are sung in unison, as is also the case with the refrains that are commonly occurring. The brief stanzas that occur in the tales are also sung in chorus by the audience.

The work-songs are very simple as to contents, and seldom consist of more than a few words, which are repeated ad infinitum. For example: *ʒ̑aɪ̯, ʒ̑aɪ̯, ŋ̱ŋgwɪnža na mu̱*, *ee*, 'I am digging with the digging-stick' (*ʒ̑aɪ̯* and *ee* are interjections).

All songs begin on a high note and then descend. The beginning usually consists of meaningless syllables or vowels. A prolonged "*eee*" is very typical of all songs, and is especially used as a refrain.

In certain dances drums are used, but otherwise only one instrument is combined with singing, viz. the *ṃbæɓə*, a kind of fiddle with only one string, played with a bow. The *ṃbæɓə* is

not used in dances, its player only using it for his own amusement or fo entertaining a limited audience. It is only found in eastern Ukamba. Vide The Akamba, p. 404, fig. 112.

Collecting Kamba songs is a matter of considerable difficulty, seeing that it is only by singing that the natives can recite them. For this reason I have not been able to write down specimens of songs connected with religious dances, nor the songs of witch-doctors. In this small collection are only included such songs as I have been able to translate. I have also taken a few phonographic records of Kamba songs.

The whole material in this line hitherto collected among the Akamba consists, so far as my knowledge goes, of ten songs, with free translation, published by *E. Brutzer* in his "Handbuch der Kambasprache", p. 96.[1]

A short but good account of the songs of a Bantu tribe is, e. g., given by *A. Werner* in The Natives of British Central Africa, London 1906, p. 216.

1.

A song of the blind singer Kyeti.

Kyeti — whom I met at Ikutha (eastern Ukamba) in 1912 — had in his youth been attacked by a hyena, which terribly disfigured his face and injured his eyes, so that he became totally blind. Led by his wife he travelled from village to village and earned his living by singing songs that he had composed, accompanying himself on a one-stringed fiddle, *m̩bæɓə* (cf. above). His perambulations extended for many days on end, and thus he was a typical wandering minstrel, although otherwise professional singers do not exist among the Akamba. In spite of his ugliness he was much admired by the women, and it was said that he won his wife through his singing.[2]

In the following song he gives his impressions af a great famine, probably the severe one of 1898—99.

[1] Mitteilungen des Seminars für Oriental. Sprachen IX: 3, Berlin 1906.

[2] A photograph of K., singing and fiddling outside my tent, appears in my travel account "Afrikanska Strövtåg", Stockholm 1914, p. 211.

eee . . . .
nɪtumana andu ma mbalatsa[1], *eeee, ala mandɪkɛtwə*[2],
I will send the people of the council, those who have been en-
eee,
rolled, *eee,*
mandæpɪə kwoɓa ŋgalɪ ɪla tsɪ mɓuŋga.[3]
that they may help me to tie carriages, those which have rice.
nɪtsɪo tsɪtsɪə kunðatɪa.
It is those they came to make me angry.
tsɪtuma kunðatɪa nɪ mbua kuua kɪanda.
What caused to make me angry, it is the rain to rain a little.
tsɪaúa tutsunžu tɪkuɓutwa ɪwandu[4] *tsunu*
When it rains very little, we are deprived of the wives perfectly
nɪ kula kwɪ muɓuŋga.
by there it is rice.
nɪkwo kwoɪtsɪə[5] *mwɛlə, kana kɛ-mulɪŋga*[6],
It is there it has caused to be lost Mwele, child of e-Mulinga,
nɪkwo kwoɪtsɪə mwɛkə, kana kɛ-kɪtsɪŋga,
it is there it has caused to be lost Mweke, child of Kisinga,
na nɪkɪ na nðanžɪ.
and Niki and Nthansi.
mwoɪtswə nɪ muɓuŋga.
You have been caused to be lost by the rice.
maændɪə kutæmbætsɪa lɛtso[7], *kwɪnža na kɪtɪmba*[8].
They have gone to wash "leso", to dig with the back.
maɓɪtə!
May they pass!
u nɪwo wutuma.
That it is that which sent (me).
noɓa ŋgalɪ næpea mutɪ kundæpɪa.
I tied a carriage, I found a tree to me help.
ɪndɪnoɪ nɪpɪ ulækɪa ndæwa nakɪlɛla ndɛla.[9]
And I go to let go an ox, and I added to a goat.
nɪpɪ kwa mutsuŋgu, nɪtwaə mbolotɪ nɪtsɪkatə
I go to the European, I may bring compliments (?) I may get (?)
nžɪma ɪlækwə.[10]
hunting may be allowed.
nakwa nɪtsɪmɪə mupa[11], *ŋgoaə nžəu ɪa nðamba.*
And I I hunted on the Mutha hill, I killed (?) a male elephant.

nipi upotsɪa, muɓuŋga wakwa, ɓandetsɪə nʒa,
I go to sell, rice my, I may let sow outside,
ŋgæpə kana nimotsanʒaka ŋgæŋgætə nɪumbu,
I may reap that. I may catch women, I may fill the hut,
ɪkɪlɪə aka ta ala mæ(na) malætso.
it may abound in women as those have "lesos".
nɪumbu ɪɪ muɓuŋga, nikolætə aka.
The hut has rice, I had enough of women.
napi mɪtsɪə ɪla ɪɪ ŋombə, kwa ndunda wa kaþuli
I went to the villages those have cattle, to Ndunda of Kathuli,
na nditata kwona lætso.
and I didn't try to see "lesos".
ŋgætsa[12] kupi kwa kɪtili[13], nditata kwona lætso.
I came to go to Kitili, I didn't try to see "lesos" (there).
kwɪtsa kupi kwa kɪtotsɪo, nditata kwona lætso.
To come to go to Kitosyo, I didn't try to see "lesos" (there).
ɪtso no mɪtsɪə ɪla ɪɪ ŋombə na
Those are just the villages which have cattle and (there)
ndænukaa lætso.
did not use to go home "lesos".
kwɪtsa kupi kula kwɪ muɓuŋga,
To come to go there it is rice,
nætsa kupi kɪɓwetsə[14], nændaa kuumea þomə.
I came to go to Kibwezi, I go (?) to snore on the "thome",
kwɪtsa kupi makɪndu[14], ŋgɪkalɪla kutsæŋga ni
I came to go to Makindu, I sat down there to be astonished by
malætso manææænə[15] na kwɪlæla maɓækə[16] a maiu,
"lesos" very big ones and to wind round clothes these black,
ma kɪtsuŋgu.
European ones.

Notes to Song 1.

1. *mbalatsa* (Swahili *baraza*) 'council'. Here used for the Native Court instituted by the British Government.
2. *andɪka*, Swahili. 'write', 'note down'. Those who have been written down as Headmen, by the Government.
3. During the famine rice was sent by rail to the different stations and sold to the natives.

4. *iwandu* = *iβœti* 'wives'; *kiwandu* is usually, although not necessarily, implying the first wife — the "big" wife. Used as a polite address to any woman of mature age.

5. *usia* (causative < *a* 'to get lost'); in eastern Ukamba also *utsia*.

6. *œ-muliŋga*: the son of a well-to-do man is often not called by his own name, but *œ* is put in front of his father's name, e. g. *œ-ŋganᵢa* 'the son of So and So'.

7. *lætso* 'handkerchief'. This is also the word for the multi-coloured imported pieces of cloth, in which the Swahili women drape themselves.

8. During the famine many Kamba women ran away from their homes, some of them making for the stations along the Uganda Railway, where rice was to be had, while others took refuge with neighbouring tribes, especially in the Kikuyu country in the west, where conditions were not quite so bad. At the railway stations the women became wives to locally settled Swahili and Indians, while many of them turned to prostitution, and it is to this latter case that the expression *kwinža na kitimba* alludes. The singer facetiously describes a woman's movements during coitus, as if she were "digging". Digging the gardens (*kwinža*) being, as we know, one of the most important occupations of the Kamba women.

9. *ndœla*: castrated goat.

10. Natives, as well as Europeans, are not allowed to hunt big game without a licence.

11. Mutha is a hill in eastern Ukamba.

12. *itsa*, an auxiliary verb, vide *Lindblom*, Notes on Kamba Grammar, p. 58.

13. The songer here mentions by name certain well-to-do men of eastern Ukamba. One of the very richest of these, a man owning immense herds of cattle and having some fifty wives, was Kitili. I looked him up in 1911 (*Lindblom*, Afrikanska Strövtåg, pp. 218 ff.).

14. Kibwezi and Makindu are stations on the Uganda railway.

15. Protraction of the vowel indicates an increase of intensity. Vide Notes on Kamba Grammar, p. 25.

16. *βekɔ* (Swahili, *kaniki*), 'blue calico'.

Paraphrase of Song 1.

eeee . . . .

I shall send along the members of the Native Court, those who have been appointed headmen, *eee*, that they may help me to put together waggons, like those rice-waggons, you know, which

have put me out of temper. They have made me angry, for when the rains fail us, we lose our women altogether. It is those places where rice is to be had, which have robbed from us Mwele, the grandchild of Mulinga. Those places are also to blame for having taken from us Mweke, granddaughter of Kisinga, as well as Nyeki and Nthansi. The rice has abducted them. They have gone to wash "lesos" and to "dig with their bottoms". May I never set eyes on them again!

Because of this I decided to build a waggon. I found a tree that would do very well, and from that I built the waggon. Then I took an ox, and added a goat, and these I brought along to the white Government official, so that I might get permission to hunt. Then I hunted on the Mutha mountain and killed an elephant, a bull elephant. I then went to sell (the tusks) in order to buy rice for sowing and reaping, intending thereby to collect women, wishing to fill my hut with them, so that my hut should contain as many women as the huts that abound with rice harbour leso-clothed women.

I got tired of women, however, and went to villages where cattle were plentiful. I went to Ndunda, son of Kathuli, and at his place I saw no leso's. I went on to Kitili, neither did I see any leso's there. Lastly I came to Kitosyo's, and not even there were leso's to be found. The villages of these men are of the kind that are rich in cattle, and to them no leso's (leso-clad women) return (in the evening after finishing work in the gardens).

I extended my travels and visited places where there was rice. At Kibwezi I had to sleep the night in the open. I then spent some time at Makindu and was amazed at the great size of the leso's I there saw, and also at the many dark-coloured cloths that had come from the white men's country (it surprised me to see that so many of our Kamba women were there, wearing leso's).

2.

A song recited at the wedding of Mulau, daughter of Nzungi.

On the last day a girl spends, still unmarried, at home with her parents, her girl friends call on her early in the morning

and weep, because now they are forever going to lose their playmate and their companion in the dances of the young people. The shrill singing is heard a long way off, so it is soon known throughout the neighbourhood, when occasions of this kind are afoot. To sing lamentation songs in this way is called *kwɩa*. On these occasions the girls also perform a dance known as *mulíu* (< *ɩa*?).

In the following song the singer exhorts the bride and her girl friends to grieve no more.

wak̲ɪ̮a[1] *mulau̯ wa nžuŋgɩ! tuŋga ŋgo!*
Good-day, Mulau of Nsungi! replace the heart!
teɔ[2] *mo̱kɪ̮a*[3], *ee, wæ!*
We have wept over the poverty, *ee*, you!
ta kɩþa nɩkumbwa kwa̱kwa,
As if you had been created in my home,
ŋgunæŋgan̲ə ukwæ̱tə mwa̱na.[4]
I would have given you away, you are carrying a child.
tuŋga ŋgo̱ teə mo̱kɪ̮a, ee, wæ!
Replace the heart, we have wept over the poverty, ee, you!
nɩn̲ɪ̮ə kɩtaŋga wa mu̱mo. man̲ɪ̮a kumbuþe̱sɪ̮a kunɪ̮ɩɓa!
It is I, Kitanga of Mumo. Don't despise me to be little!
ŋgæa̱na ta ŋgulumbu.[5]
I will become big as Ngulumbu.
tuŋga ŋgo̱ teə mo̱kɪ̮a, ee, wæ!
Replace the heart, etc.
wak̲ɪ̮a muþa̱þɩ wa mbunža! no̱ wɩmbetɩk̲a!
Good-day, Muthathi of Mbunza! Just answer me!
tuŋga ŋgo̱ teə mo̱kɪ̮a, ee, wæ!
Replacc the heart, etc.
wak̲ɪ̮a, kalau̯[6] *wa nžuŋgɩ!*
Good-day, Kalau of Nzungi!
tuŋga ŋgo̱ teə mo̱kɪ̮a, ee, wæ!
Replace the heart, etc.
no̱kɩkwata![7] *tuŋga ŋgo̱ teə mo̱kɪ̮a, ee, wæ!*
Just start to dance!
wak̲ɪ̮a, kɩtæmu wa mbunža.
Good-day, Kitemu of Mbunza
ta wɩ kɩnɪ̮a̱la[8] *wa mbunža.*
as if you were Kinyala of Mbunza.

tuŋga ŋgo teə mokɪa, ee, wæ!
Replace the heart, etc.
wakɪa, kakwasɪ wa mumo!
Good-day, Kakwasi of Mumo!
tuŋga ŋgo, teə mokɪa ee, wæ!
nokɪkwata! tuŋga ŋgo, teə mokɪa, ee, wæ!
Just start to dance!
wakɪa, mutɪlə wa nduŋga!
Good-day, Mutile of Ndunga!
no wɪmbetɪka, wa nduŋga!
Just answer me, child of Ndunga!
maŋna umbopefɪa kunɪʙa!
Don't despise me to be little!
nɪnɪə ŋgæana ŋgulumbu.
It is I, I will become big (as) Ngulumbu.
tuŋga ŋgo, teə, mokɪa, eə, wæ!

Notes to Song 2.

1. *wakɪa*: (salutation) used by persons of about the same age. Vide Notes on Kamba Grammar, p. 99.
2. *teə* = *twɪŋə* < *kwɪa* 'to weep'.
3. *mokɪa*, plur. < *ukɪa* 'poverty'.
4. Mulau is pregnant, though not yet married. It is time for her to go and live with her husband.
5. Among the present girls is a very tall one, named Ngulumbu.
6. "Kalau", diminutive, is here used instead of "Mulau", probably without any particnlar difference in the meaning.
7. *kwata* 'to catch'. *kwata wafɪ* 'to start to dance'.
8. *kɪŋgala* 'stone' (*ɪʙía*). She calls Kitemu so because she keeps silent and does not cry.

Song 2, in paraphrase.

Greeting to you, Mulau, daughter of Nzungi! Calm yourself and do not weep! We have wept sufficiently over the poverty, wherewith we have been stricken through your now being taken from us, *ee*, you! Although I love you as dearly as if you had been born by my own parents, I do not hesitate to part with

you now that you are carrying a child under your heart. Calm yourself, we have wept enough over our poverty, *ee*, you! It is I, Kitanga, daughter of Mumo, who is singing. Do not despise me, because I am so small, I shall soon be as big as Ngulumbu. Calm yourself, we have wept enough over our poverty, *ee*, you!

I salute you, Muthathi, daughter of Mbunza! Give me answer to my song! Calm yourself, we have wept enough over our poverty, *ee*, you!

Greeting to you, Kalau, daughter of Nsungi! Calm yourself, we have wept enough over our poverty, *ee*, you! Start dancing, instead! Calm yourself, we have wept enough over our poverty, *ee*, you!

Greeting to you, Kitemu, daughter of Mbunza! Your name ought instead to be Kinjala, thou hard one, who does not weep! Calm yourself, we have wept enough over our poverty, *ee*, you!

Greeting to you, Kakwasi, daughter of Mumo! Calm yourself, we have wept enough over our poverty. On with the dance, instead! We have wept enough over our poverty.

Greeting to you, Mutile, daughter of Ndunga! Give me an answer to my song, you daughter of Ndunga! Do not despise me for being little, I shall soon be as big as Ngulumbu. Calm yourself, we have wept enough over our poverty, *ee*, you!

3.

A woman's song while grinding flour.

The women like to sing as they are grinding the flour. The present singer is quite newly married, and in this song and the next one (No. 4) she expresses to other women present her grief at having had to leave the home of her childhood and her dear ones.

ṇdıwækə nðıə na ŋgıtuŋga (ŋgo̱)!
Let me be that I may grind and restore (the heart)!
mwasṷu ndı mbaı̱tuı na ma̱ma.
You say, I have not our family and mother.
malıma̱[1] *nasṷu ndıkwaka nımo̱.*
Hills these I said I do not build it is them.

næsɩɔ kwaka ñumba na ɓwa̱na.[2]
I have come to build hut with the master.
malɩma kutula[3] *á̱ matɩsaa ta mbu̱tɩ*[4] *na mbæ̱sa.*[5]
The hills to be high these they shine like mbuti seeds and pesas.
nžau̯ ʒɩ̯ ʒa̯sa nðakasʒ̯a, ɩlɩuŋga.[6]
The bull the one father's I tend it roams about.

Notes to Song 3.

1. The girl had been taken to wife by a man employed at the German Leipzig Mission's station at Mulango in eastern Ukamba. The large and whitewashed buildings of the station are by her compared to hills. — She had previously said that she never wished to set her foot on the mission station.
2. *ɓwa̱na* (Swahili), 'master', is an appellation universally applied to Europeans throughout all East African tribes. In this case it refers to a missionary named Säuberlich, of Mulango. The Kikamba language does not possess any word of its own denoting "master".
3. More correctly *matulu* 'high'.
4. Seeds of the *kɩɓutɩ* tree (*Aberis precatorius*), which are fairly large, red, and with a black spot.
5. *pesa* (Swahili), an old copper coin, identical with the Indian quarter-anna or pice.
6. In what way this last line is connected with the foregoing I do not understand. It is probably only a kind of refrain.

Song 3, in paraphrase.

Let me be! Let me grind my flour in peace and recover from my grief! You tell me that I have now neither people nor mother. Although I once said that I would never come to these "hills", yet I have come here to build my hut at the master's (place). These high hills, they shine like the seeds of the *kɩvutɩ* tree, or like coins.

I am tending my father's roaming bull.

The song numbered 6 in Brutzer's collection very likely carries the same meaning as this one. B. is however of a different opinion as regards its interpretation.

4.

A woman's song while grinding flour.

kwa kɨtɨlɨ[1] *kwɨ maβoɨ*[2] *maúmə na mạka,*
At Kitilli's there are boys, males and females,
kwɨ ma-mbuɨ[3] *na ma-ndæ̣na*[3] *na ma-ɣombə.*[3]
there are the goats and young sheep and cattle.
muesɟa[4] *ndɨukwɨta. nɨɲə mukɟa!*
Muesja, do I not call you. I poor person!
ndɨ mbaɨtu na ndɨ mạma,
I have not our family and I have not my mother,
na ndɨŋgwa maβo ma kunanɟa.
and I have not relations to call.
kɨkwu ndɨkɨnæŋga kandu kana manžɨ,
The death, I do not give him food or water,
kɨnuβɨə tata[5] *n‿andu ạ́ mạkwa.*
he has refused me my father and the people those my.
ee, kuþia!
ee, to grind!
muɟokɟa, ndɨ mbaɨtu na ndɨ mạma
Muyokya[4], I have not our family and I have not the mother
wa βɨka, wa lonža na lɨnda.[6]
of Vika, of Lonza and (of) Linda.
naɲạta mwɨtwa ndɨ umạmo
I've got lost how? You are called, I have not the sleeping-place
wa lonža. naɲata? undu ndɨ wạkwa.
of Lonza. I've got lost how? Thing I have not my.

Notes to Song 4.

1. Kitilli was a rich and well-known native in eastern Ukumba. Vide above, Song 1, note 13.
2. As is well known, all natives in European employ are called "boys". Kitilli had plenty of servants to tend his cattle.
3. The prefix *ma-* is here in collective sense put before plural forms of substantives belonging to the n-class. Cf. Notes on Kamba Grammar, p. 38.
4. Muesja is the name of one of the women present.
5. *tatu*, for 'father', is generally used by small children.
6. Here she mentions her three sisters by name.

Song 4 paraphrased.

At Kitilli's there are many servants, male as well as female, herdmen for goats and herdmen for sheep, and also herdmen for the cattle. Mwesya, I call you, I, a poor person, who has neither a family of my own nor a mother, indeed, not even any other relatives to speak to. Death — I will give him neither food nor water — death has not let me retain my father and others that were near to me. Now there is nothing else for me to do than lying here (on my knees) grinding flour. Muyokya, now there is no one left of my family, nor have I any longer with me the mother of my sisters Vika, Lonza and Linda. How utterly forlorn I am! I tell you that I may no longer sleep on the same bed with my sister Lonza. How utterly forlorn am I! I do not possess even the most trifling thing that I can call my own.

5.

A mother's lullaby to her baby.

mama ɩnɩa wa mwana[1], *æka kwɩa ukɩu!*
Mother, mother of the child, leave off crying, poverty!
nuwæsɩə, wɩmbɩtɩə na kwɩu.
You have come, you have surpassed me in crying.
na kɨƥa nɩ mbua nɩnɩkuua,
And even if it is the rain which rains,
nɩsæsa kɨtɨ[2], *ŋgæt u mwaɩtu.*[1]
I put away the tree, I shall call my mother.
na kɨƥa nɩ mukaɓɩ,
And even if it is the Masai,
ukwætə ɩtumo na ŋgao, nɩzæsa kɨtɨ[3]
who carries spear and shield, I put away the tree.
ŋgakwɩta, ŋgɩoŋgola, ɩnɩa,
I shall call you, I shall lull to sleep on my arm, mother.
ndɩkæɩɩa mbuɩ ɩkutɩɓa.
I shall not hear the goats who are bleating.

Notes to Song 5.

1. A child is often by its own mother called "mother".
2. "Even if it is raining, I do not care to take the digging-stick

and go to dig in the garden, I am only thinking of you". The women are very busy at the beginning of the rainy season.

3. The meaning of *nžæsa kɪtɪ* is not clear here.

4. *ɪnɪa* properly means the mother of other persons than the one who is speaking.

Song 5 in paraphrase.

Mama, mother of a child, don't cry like a poor person! I am glad that you came to me, but I never cried so much as you, when I was a baby. Even if it is raining, I don't care to take the digging-stick and go to dig in my garden. I will only stay here with you. And even if the Masai is coming with spear and shield, I will hide the digging-stick, I will call you and lull you to sleep in my arms, mother. Nor do I care to hear the bleating of the goats [all my time is for you].

6.

A song used in the musya-dance,

waþɪ wa musɪa.

At this dance no other musical instruments are used than the iron bells, that the young men tie round their legs. The dance consists of several different figures, in which the men now approach the girls, now recede away from them. For further details, see *Lindblom*, The Akamba, pp. 412 et seq. The following song was sung by a leader (*ŋguɪ*) of the *musɪa*-dances in the neighbourhood of Machakos in 1911.

aaaaɪ, aɪ, aaɪ, lælɔ, ee, mwa!
Listen, ee, friends!
mba-anakɔ[1], *mukwatɔ nondo!*[2]
Young men, catch the breasts (of the girls)!
nondo sɪuma mbaŋga.[3]
From the breasts come disasters.
wa mulatɪa[4], *næwɪa ndɪna*
Wa Mulatya, I heard, I don't sing,
na nnɪwetɔ mbusɪ, ŋgamɪna.[5]
and I have drunk, the rivers, I will finish.

naŋwe kɪlimanɪalu. nɪnea ku nækuŋgu.
I have drunk on Kilimandjaro. I am singing here with fear.
wa mwaþa[6] *tɪ6o kuɪ. nɪmwonɪə nondo nɪmwonɪə*
Wa Mwatha isn't here. You have seen the breasts, let me show you
undu uŋgɪ, ɪɪalɪulə masæso.[7]
another thing, may I turn over the dance.
umɪaɪ kɪamba ŋgaŋga![8]
Take away the bell the rust!
wah, wah, wah, wah ....[9]
mba-nakə, mukwate nondo![2]
Young men, catch the breasts!
tuŋga sɪæwa[10] *nondoɪɪ, eee!*
Replace the noise to the breasts, eee!
6ulusaɪ ta asɪkalɪ![11]
Take a step forward like soldiers!
nɪnea ku nækuŋgu. næɪa ndɪna mulaŋgɪ.
I am singing here with fear. I heard, I don't sing in Mulangi.
uka mambɪþetə nžama[12],
The women have hidden for me secrets,
na nɪ na ŋguma ɪ6ɪka kɪwa ŋgo6ɪ.[13]
and I have fame which reaches to Ngovi.
ndæŋganɪə boma[14] *ta asɪkalɪ,*
I haven't made a fortress like the soldiers,
á mækumɪa ɪkotɪ.[15]
those who take out hut tax.
nɪŋgwanesɪa nðælə[16] *á mæ ŋguþɪ.*
I cause to make noise the men those who have ornaments.
6aí waðnæsɪa. ukwaɪɪa masɪuko akɪsɪma
Here isn't Wa Nthesya, ? the water-places hunting
ŋgondɪ.[17]
hartebeests.

Notes to Song 6.

1. *anakə* 'young men', 'warriors', *mba-* being the collective prefix.
2. The young men and the girls form two separate lines facing each other. With these words the leader exhorts the dancers to advance towards each other and to begin to dance (*kusuŋga*). This is done by each young man leaning his cheek against that of the girl opposite to him, whereupon they rub cheeks with each other.

They move their bodies in rhythm with the song, the breasts of the girl touching that of her vis-a-vis.

3. At these dances there often arise fierce fights occasioned by jealousy.
4. The name of the precentor and leader of the dance.
5. "I have drunk of the water of many rivers", that is to say, "I have travelled far and wide".
6. The name of his (the singer's) sweetheart.
7. < *kuchesa* (Swahili) 'to dance'. The young men again dance away from the girls.
8. "Dance for all you're worth"! — lit.: so that the rust wears off the bells.
9. The singing ceases for a little while, and only the rattling bells are heard to go: *wah, wah* . . .
10. The sound of the bells. "Approach each other again for making *kusuŋga*" (Note 2).
11. Swahili: *askari* 'soldier'.
12. They have not told me if they love me.
13. Ngovi, the name of a well-to-do native in western Uganda.
14. Swahili (Portuguese) word.
15. The native name for 'hut tax' (< 'hut'). In British East Africa (Kenya Colony) all male natives have to pay hut tax, one tax for each wife, but formerly for each hut.
16. *ŋ̣ðæḻə*: a young married man.
17. By "hartebeests" the singer here refers to girls. The young men are wont to go to the places where water is drawn, looking for girls. The girls usually fetch water at sunset.

Song 6 in paraphrase.

"*aaaai, ai, aai*, Attention, friends! Young men, get close to the breasts of women, the causes of much misfortune! To me, Wa Mulatya, it was said that I was not going to sing, but far and wide has my singing carried me, and I have drunk the waters of many rivers. On Kilimandjaro I have sung, but here I am singing in fear and with hesitation. Wa Mwatha, my girl, she is not here.

Now that you have seen the breasts of the girls, let me show you something else: let me give you other figures to dance. Make the rust come off the dance-bells!" *wah, wah, wah* . . .

Young men, draw near again to the women's breasts, bring

the din of the dance back to them, *eee*! Take one step to the front, like soldiers!

It is only with hesitation I lift up my voice here. I was told not to sing at Mulangi's. The women refuse to reveal tender secrets to me, although my fame extends as far as the village of Ngove. And yet I have no fort to live in, like the soldiers who extort taxes from you. But I lead the men in the turmoil of the dance. Wa Nthesya is not here. Very likely he is sitting near some water hole, lying in wait for antelopes (= girls).

7.

Another musya song,

wa̱þɪ wa musɪ̯a.

The singer is adressing several of the girls present. He complains that they do not like him, though he has tried hard to make them love him.

eee, ɪ̯aɪ̯, ɪ̯aɪ̯, mwa̱na wa mwæŋga.[1]
Son of Mwenga.
ŋgasɪ̯a ta a̱ka "ndɪmwændu",
I will say as the women: "I don't like her,
na ŋgæ̱sa kumwænda, ŋgɪo̱na, akɪsuŋga
and I will come to like her, seeing, when she dances
kamusuŋgæḻə.
a little dance.
ŋgwɪ̯ta, ŋgæþ̱ə[2] *ɪtǽ kɪ̯oŋgo,*
I call you, girl, who hasn't a skull,
kasɪ̯ɓa wa mwɪu̯a[3]*, kɪndu kɪ̯æ̱nə nɪ kɪ̯a kɪ?*
Kasiva of Mwiwa, the thing strange is of what?
ŋgusɪlɪḻa ta ŋombə[4]*, ŋgɪkaḻa,*
I make arrangements as cattle, when I was sitting,
nolanɪlwə.
I have been forgotten.
mbæ̱sa[5]*, ŋgaɓwɪkanɪwa na nondo,*
Mbesa, I will be covered with (your) breasts,
ŋgɪkaḻa mwɪoɓəlo̱nɪ[6] *na ŋgaɓɪwa,*
when I am sitting at the waist, and I will be admired.

ŋgɩna, ta nžaƃeli.[7]
when I am singing, as Nzaaveli.
kɩla! mbelaŋɩə moko ta mundu muə[8],
Wait! I will cross the arms as the medicine man,
ndatə kumuƃosɩa kana ŋgatoŋɩa.
that I may try to cure her, if I shall be able.

Notes to Song 7.

1. The singer himself.
2. < *kæþa*, 'to reap', is here used instead of *mwɩtu* 'girl'.
3. M. is not the father of K., but her lover, whom she has preferred to the singer.
4. When a war-party has raided a herd of cattle, a lot of talking is done about how to divide the cattle. If a man wishes to win a girl, he too often has to do much talking, before she will listen to him.
5. The singer now addresses another girl.
6. (< *oƃa* 'to tie'): the part of the body, around which the beads are tied. All Kamba girls wear a broad belt of beads around the waist. The singer wants to sleep with the girl.
7. Another of the attending girls, a reputed beauty.
8. When treating a bewitched person the witch-doctor (medicine man) often keeps his arms crossed. The singer will do the same, trying in that manner to make the girl love him.

Paraphrase of Song 7.

eee, ɩaɩ, ɩaɩ, it is I, the son of Mwenga, who is singing. Like the women, I used to say without really meaning it: "I don't care for her". But seeing her in the dance I very soon was sure that I liked her. Kasiva, the daughter of Mwiwa, I am calling you, foolish girl. Why do you treat me like a stranger? I have been working hard to win your love, quite as hard as the warriors have to work, when they divide cattle taken on the war-path. Nevertheless you have forgotten me.

Mbesa, may I rest in your arms, covered with your breasts! You ought to be pleased, because I love you, I, who soon will be as famous because of my song, as Nzaveli is for her beauty. Just wait a moment, I will cross my arms like a witch-doctor, in that manner trying to cure you from your indifference towards me.

8.

The kyesu Song.

About 25 years ago a peculiar, and at least in some degree religiously coloured, movement spread widely over the Ukamba country, attended by curious mental derangements in a great number of people. This movement as a whole, as well as the dance pertaining to it, was called *kɪ̯æsu*. Attempts have been made at connecting this word with "Jesu", but it is probably a contraction of *kɪ̯a ɪsu* (*ɪsu* 'knives'). For it should be noted that the dancers usually carried a knife in their hands. On the other hand it is not unlikely that the movement actually did have some connection with the preachings of the missionaries. The contents of the song point to this. In the second section of the song, which I have been unable to note down, there appeared the words *ɓwa̱nu ɪ̯e̱su* (The Lord Jesus). For particulars, see The Akamba, p. 238.

kuna mukandau![1]
Beat the drum!
nžɪa nɪmikwɪnžwua, nɪmikwɪnžwa matunee,
A road is dug, is dug to the sky,
ɪ̯a kuætə mukandau ulu̱ wu ŋgaɪ̯[2],
to bring the drum that one of Ngai,
mukanda wa ulaɪ̯a[3], *eee.*
the drum of Ulaya, *eeh.*
ndaɓɪ̯u ndæto̱ næ̱sa nɪkalɔ̱, nɪmanɪ̯e̱tə.
Tell me the words well, may I sit down, may I hear
akamba mati̱ nu akɪ̱lɪ[4],
The Akamba have not sense,
makɪkɪwa akɪ̱lɪ n'a̱ta?
they have been placed with sense how?
nɪkwo̱na maundu ma ŋgaɪ̯,
I am seeing the things of Ngai,
ɪ̯ɪuke̱tə muɓaŋga kuseúɓɪ̯a undu.[5]
he is coming to the earth to purify men.
ætəkɪla̱ɪ̯ mukanda wa ŋgaɪ̯!
Listen to the drum of Ngai!

Notes to Song 8.

1. The big Uganda war-drum.
2. Ngai, the Masai word for "Supreme being", "God", is also used by the Akamba, especially in the western parts of the country.
3. The Swahili name for "Europe".
4. Swahili word.
5. These words are suggestive of reminiscenses from mission meeting attendances.

Paraphrase of Song 8.

Beat the drum! A road is made, leading to heaven, a road for bringing us the drum of God, the drum from Ulaya, *eee*. Give me good information, may I sit down and learn. The Akamba have no intelligence, from where should they get intelligence? I am seeing the things of God, who is coming to the earth to purify men. Listen to the drum of God!

9.

Old women's song when going to the witch-doctor to ask for rain.

The rain does not come, and the women are going to consult the witch-doctor and start a dance at his village in order to ask the ancestral spirits for rain. Walking along the path they sing:

eaheee. taụma kwasa
We are coming from far off
kumanðea kịno[1] *munịo*
to look foor the "kino" salt
kana kịa kịukịa[2] *u, u.*
that penis erects, *u, u.*

1. The female pudenda.
2. *kukụa* "erigere".

A man weakened through hunger has not strength enough to perform coitus. The women want "salt" (rain and through the rain food), that the men may regain their strength.